

The History and State of Business Films

A Description of the Industry in 1934



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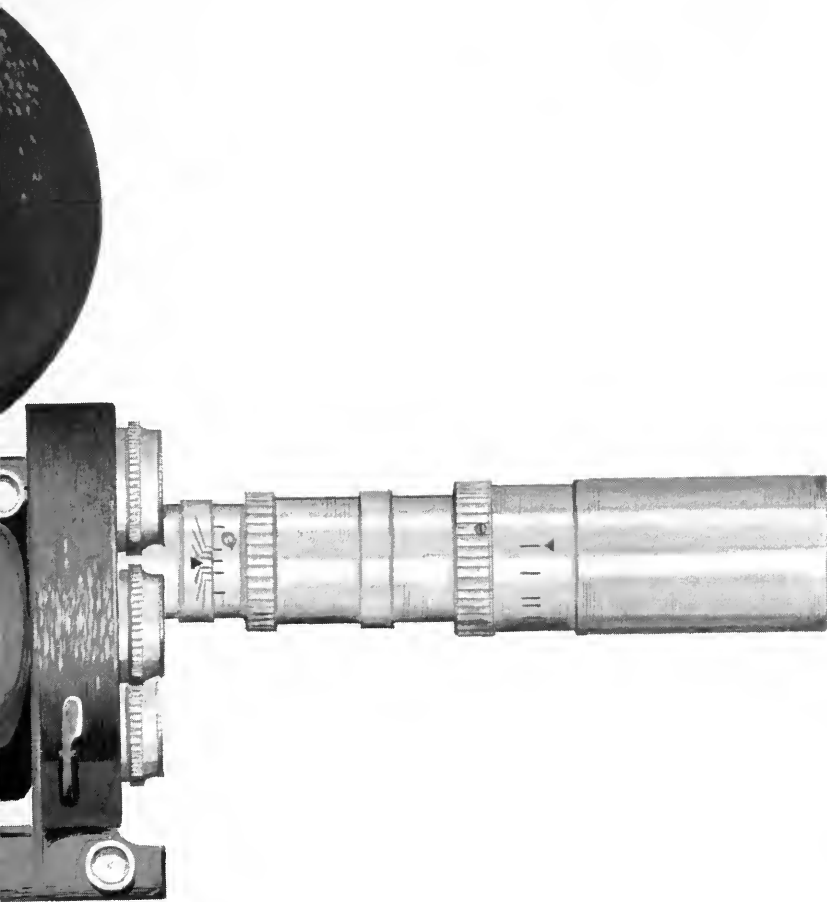
San Francisco, California
2006

The dollars and sense

of

business

films



The Dollars

Study
of 157
business films

A report on the production
and distribution costs
of representative advertising and
public relations motion pictures

and Sense of Business Films

Prepared by
The A. N. A. Films Steering Committee

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Finding the answers

The Dollars and Sense of Business Films is the outgrowth of a research project undertaken by the Films Steering Committee of the Association of National Advertisers in order to compile useful production and distribution cost data on public relations and advertising motion pictures.

With around 500,000 16mm sound projectors now available in this country (an average of one for every 320 people), the non-theatrical film has become an important tool for management in communicating with the public. This is emphasized, when to the normal domestic circulation are added the plus factors of foreign audiences, certain types of theater showings, and—most newsworthy of all—television audiences.

That the business-sponsored film is now a widely used advertising and public relations medium is attested by the fact that 86.6 million viewers have already seen 46 of the films included in this study.

What This Study Is About

This book represents an analysis of the actual cost and circulation records of 157 important business films. The films and their sponsoring companies are listed starting on page 112.

The facts are presented in three separate sections.

The first part is a quick-reading summary of the statistical results of the survey.

For the benefit of prospective sponsors wishing to acquaint themselves with the film medium, in the second section the Committee has elaborated upon the findings of this survey by pointing out some of the more common reasons why a growing number of companies consistently employ motion pictures in their advertising and public relations programs.

The third section of the book is devoted to detailed tabulations of the results of the survey broken down into forty-two separate tables.

It is hoped that the information here revealed for the first time will provide to all present and future sponsors of business films:

1. A factual picture of the current cost of producing and circulating a film.
2. Detailed information about the type of films being produced—target audiences, film size and type, number of release prints, average running time, etc.
3. A fuller understanding of the value and place of sponsored films as a “companion medium” in the advertising and public relations field.

Some of the Highlights of the Study

Color films are favored, nearly four-to-one.

With color television now materializing, this ratio can be expected to swing even further in this direction.

The median running-time of the pictures surveyed is 26 minutes.

While 91% of all films herein surveyed are circulated in part or entirely by the sponsoring company, one-third are also handled by commercial distributors.

A typical sponsor spends 55% of his budget for the production itself; release prints account for 26%; and the final 19% is allocated to distribution.

Considering that this survey includes a number of specialized films intended for restricted distribution to selected audiences, the over-all median cost-per-viewer of 4.6 cents is equally interesting. This figure includes production, prints and distribution costs, and represents only normal circulation—not including television.

One other thing the study makes apparent: Most sponsors design their films so that they will have a long life—at least five years. In this way, the per-viewer cost of producing and distributing a film attains maximum economy. For example, the 46

films in this study for which full circulation figures are given—though they represent a fairly small sample of the various types of distribution and target audiences—show that:

For those films in circulation up to one year, the cost per-viewer amounts to 97 cents. For those films circulated from one to two years, the cost per-viewer is less than 7 cents and, for the films in circulation for over ten years the cost per-viewer is less than ½ cent.

Television, instead of competing with the traditional type of institutional film, seems to be furnishing to sponsors a valuable extra means of distribution.

To the Committee, the degree of interest aroused by this study—even in its formative stages—among sponsors, producers, distributors and equipment manufacturers alike, is proof that the business film has definitely come of age as an important medium of public communication.

Sincerely yours,
JOHN FLORY
*For the A.N.A. Films
Steering Committee*

For Committee Recommendations, Please See Page 36

What is "Viewership"?

Throughout this study, the terms "viewers" and "viewership" are used.

That is because the circulation of a business film is unlike circulation as defined in the newspaper and periodical field. Film circulation represents actual rather than potential readership and viewership.

This is an important point, for the viewer of a typical business film, in company with a group of other spectators, generally devotes 26 minutes of undivided attention to absorbing the sponsor's message.

The phrase, "cost-per-viewer-reached," has been coined to describe how much a sponsor must spend per capita to get his advertising story produced in motion picture form and actually delivered to a spectator of his own choice.

Since the sponsor's message may last 26 minutes, some business film users prefer for purposes of statistical comparison to break down the cost of reaching each spectator to a per-minute basis; i.e., "cost-per-viewer-minute."

The \$ and sense



Cost figures heretofore confidential now revealed. These Corporations contributed information gained from their experience with the medium.

Aetna Casualty and Surety Company

American Can Company

American Express Company

American Radiator &
Standard Sanitary Corporation

American Telephone and
Telegraph Company

American Type Founders, Inc.

American Viscose Corporation

Anaconda Copper Mining Company

Anaconda Wire & Cable Company

Armour and Company

Bakelite Company, Division of Union
Carbide and Carbon Corporation

Bell & Howell Company

Better Vision Institute, Inc.

Block Drug Company

Campbell Soup Company

J. I. Case Company

Chile Exploration Company

Cluett, Peabody & Co., Inc.

Continental Oil Company

Coopers, Inc.

Dictaphone Corporation

The Dow Chemical Company

Dravo Corporation

E. I. du Pont de Nemours
and Company, Inc.

Eastman Kodak Company	Monsanto Chemical Company
Emery Industries, Inc.	National Carbon Company—A Division of Union Carbide and Carbon Corporation
Esso Standard Oil Company	New Idea Division— Avco Manufacturing Corp.
The Firestone Tire and Rubber Company	Olin Industries, Inc.
Ford Motor Company	Pennsylvania Salt Manufacturing Company
Ford Tractor Division—Ford Motor Company	Dr. Pepper Company
Fostoria Glass Company	Pepperell Manufacturing Company
General Foods Corporation	Phillips Petroleum Company
General Foods Corporation— Bireley's Division	Reynolds Metals Company
General Foods Corporation—Maxwell House Division	Scandinavian Airlines System, Inc.
General Mills, Inc.	Shell Oil Company
General Motors Corporation	Sinclair Refining Company
General Motors Corporation— Frigidaire Division	Standard Brands Incorporated
The B. F. Goodrich Company	The Standard Oil Company (Ohio)
Green Giant Company	Standard Oil Company of California
Hamilton Watch Company	Swift & Company
Hammermill Paper Company	Underwood Corporation
Harris-Seybold Company	Union Barge Line Corporation
Imperial Oil Limited	United Fruit Company
The International Nickel Company, Inc.	United States Rubber Company
William Jameson & Company Division— Seagram-Distillers Corporation	United States Steel Corporation
Kraft Foods Company	The Warner Brothers Company
Metropolitan Life Insurance Company	Western Beet Sugar Producers, Inc.
	Wildroot Company, Inc.
	Willard Storage Battery Company

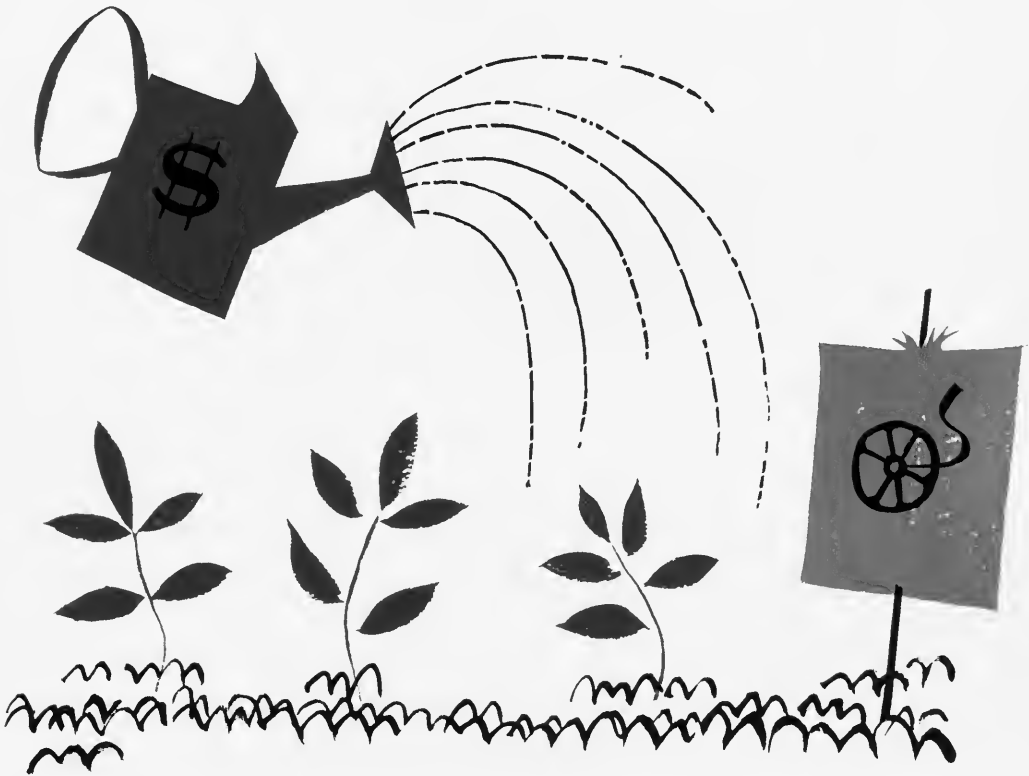


Why a film survey?



Increasingly, businessmen are becoming aware that the motion picture is a powerful advertising and public relations medium.

Important money now being invested in business films



One purpose of this study is to bring to the attention of sponsors, the total amount of money being invested in certain individual business motion pictures—for production, prints and print circulation.



Cost-per-viewer figures needed

*An even more important purpose was to uncover figures on **how much it costs per viewer**, to get a typical advertising or public relations message produced and circulated to some of the estimated more than one million club and other group audiences, which have 50 or more members each, and which hold regular meetings.*

Stated in such terms, business film circulation can then be compared with that of other types of advertising media.



“What will a movie cost us?”

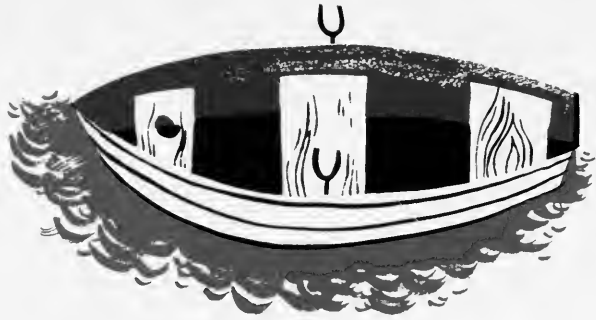


*Accurate cost figures
have been difficult to secure.*

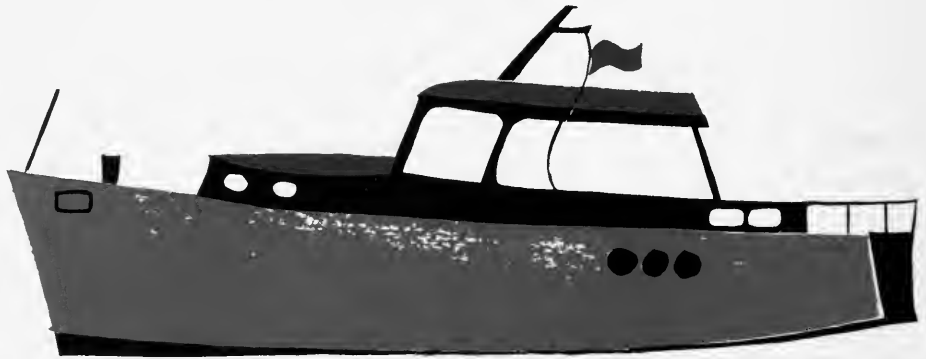
*Yet the question most frequently asked is, “How
much will it cost us to have a company movie?”*

N. B. When interpreting the cost information in this study, note that the films surveyed range in age from less than one year to more than 10 years. Costs of production, prints and distribution have all increased during that period. The costs of the older films, therefore, undoubtedly are lower than now prevailing. Median and average cost figures are similarly affected.

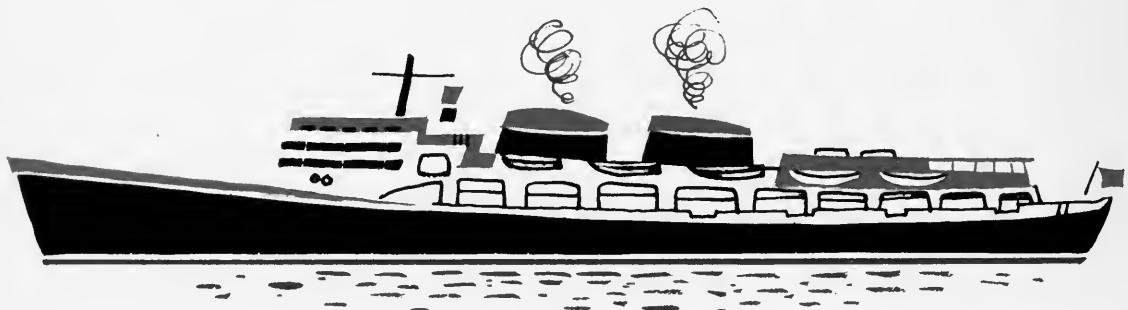
**What
does it cost
to produce
a film ?**



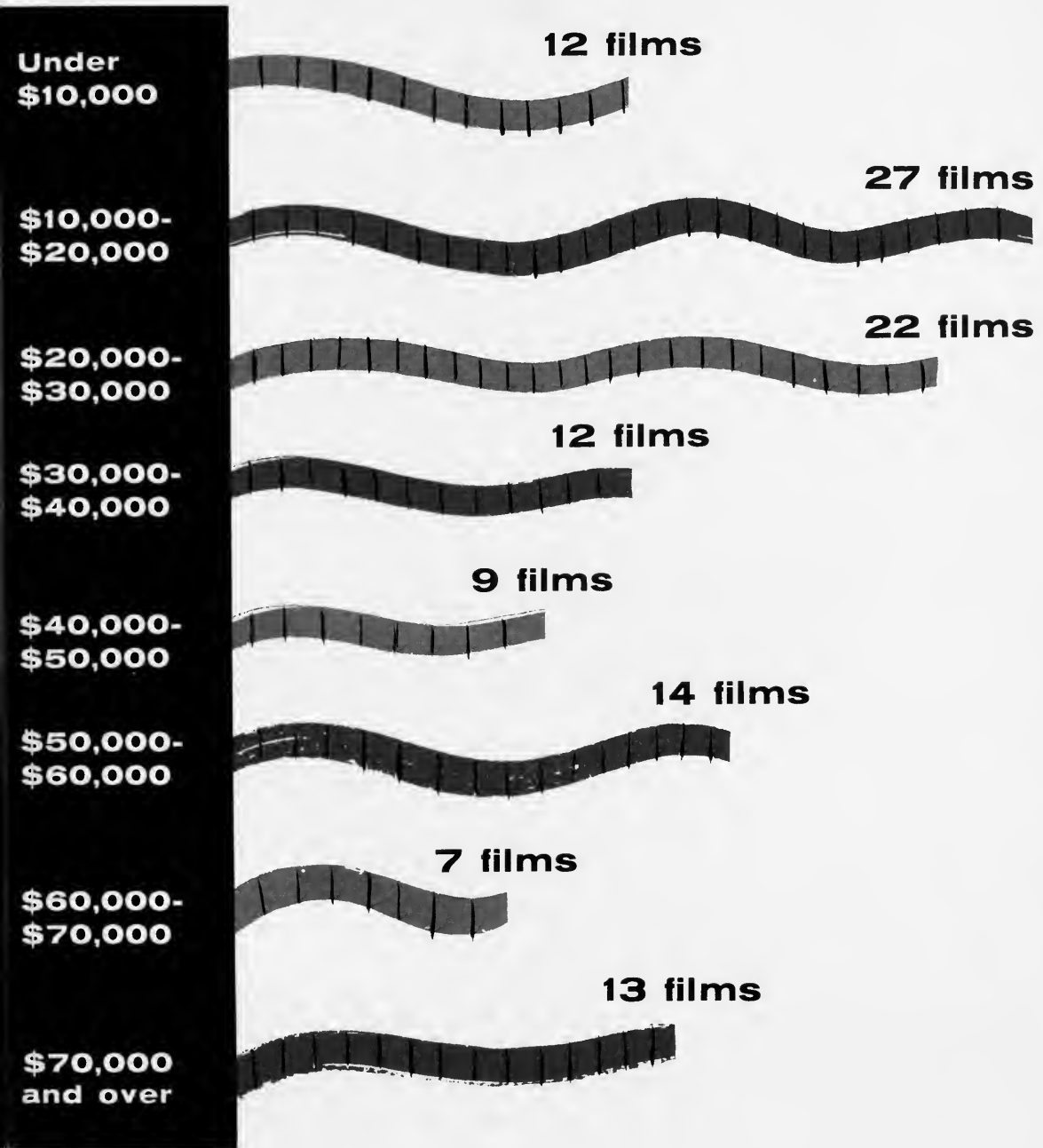
\$1,732 cheapest



\$25,800 median



\$426,600 most expensive



See Table No. 8, page 71.

**Production cost per minute
of showing time**



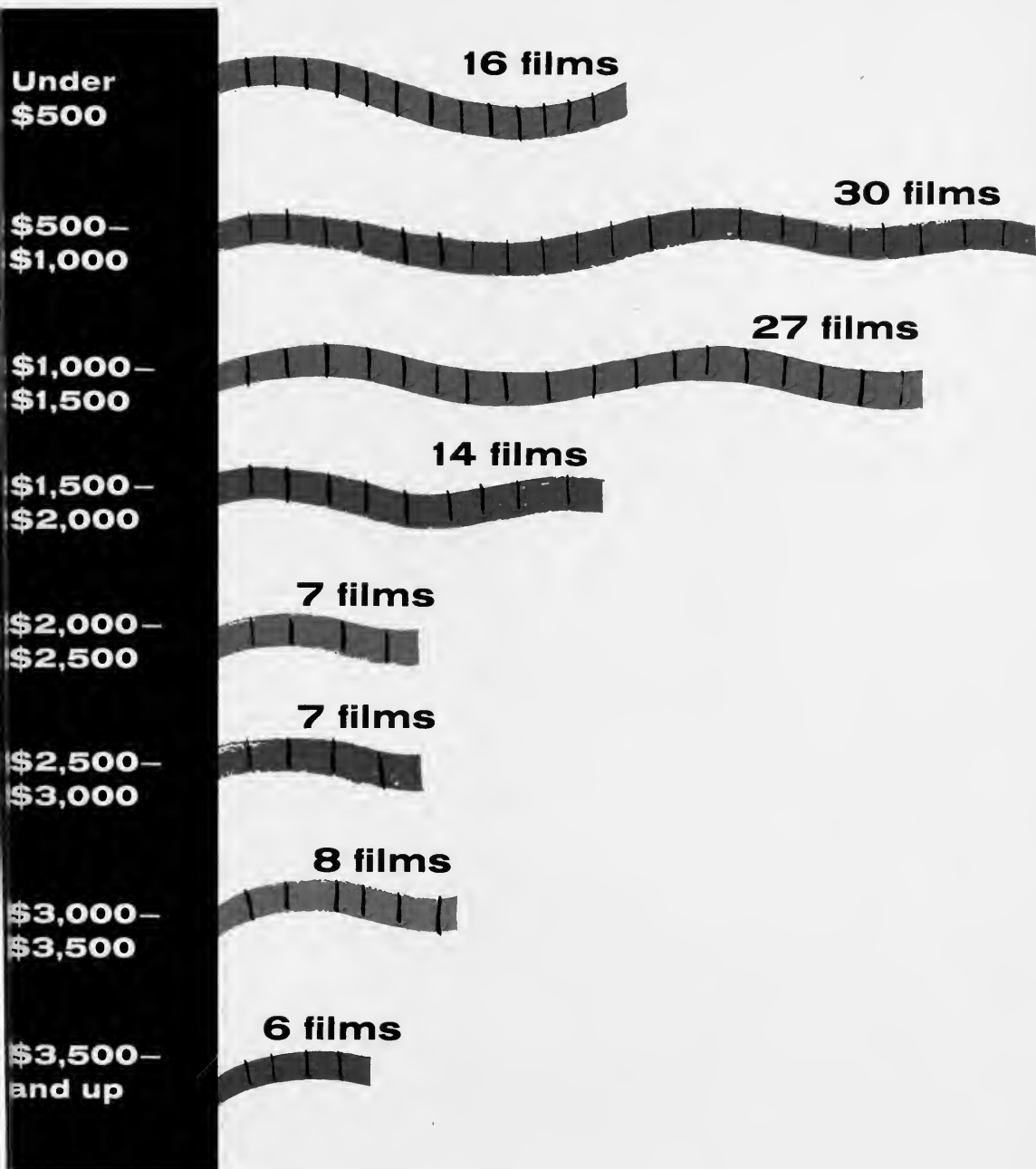
\$57.77 cheapest



\$1,166.67 median



\$5,925 most expensive



See Table No. 9, page 72.

Sound vs. silent films



99.4%
sound



only **0.6%**
silent

Companies covered by this survey overwhelmingly sponsor sound films.

**Color
vs. black
& white**



22%
black & white



74%
color



4%
*released in both
black & white and in color*

These sponsors prefer color movies to black & white ones, nearly 4 to 1.

Average running time is 26 minutes



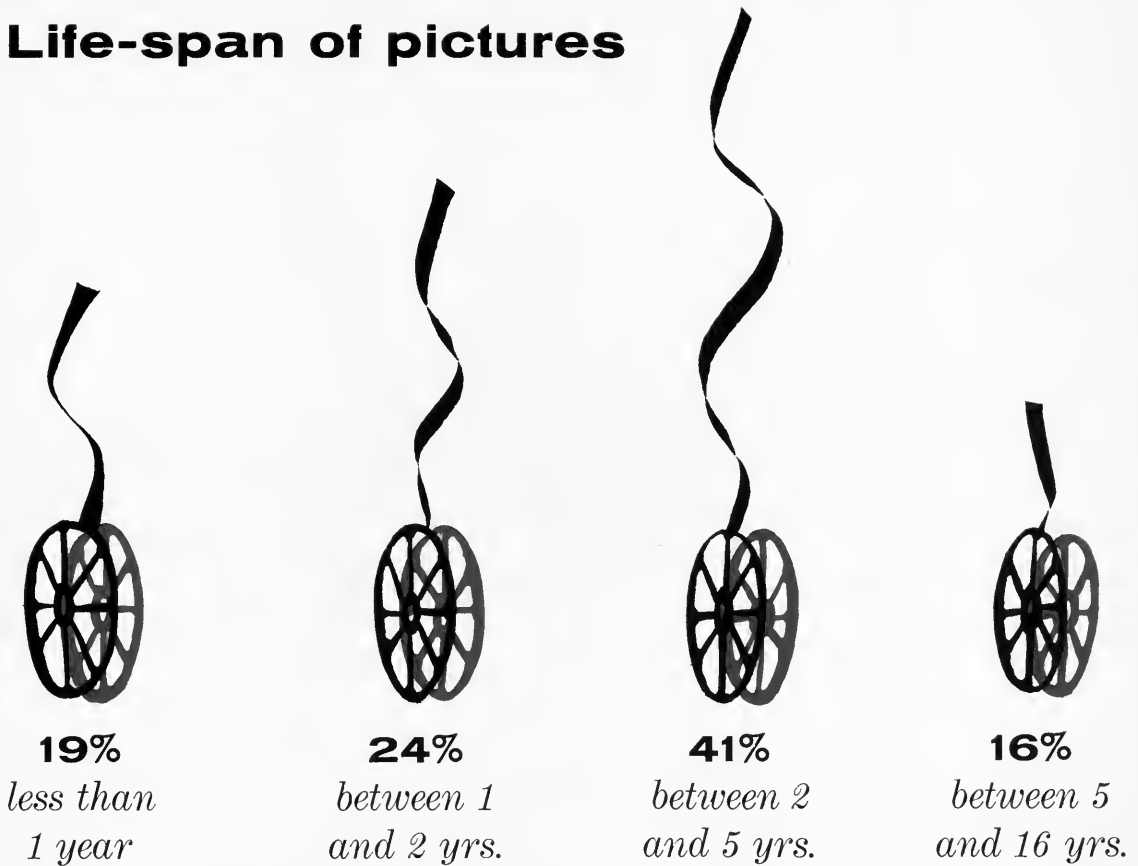
35%
*run 20 minutes
or less*



54% *run between 20 & 30 minutes*

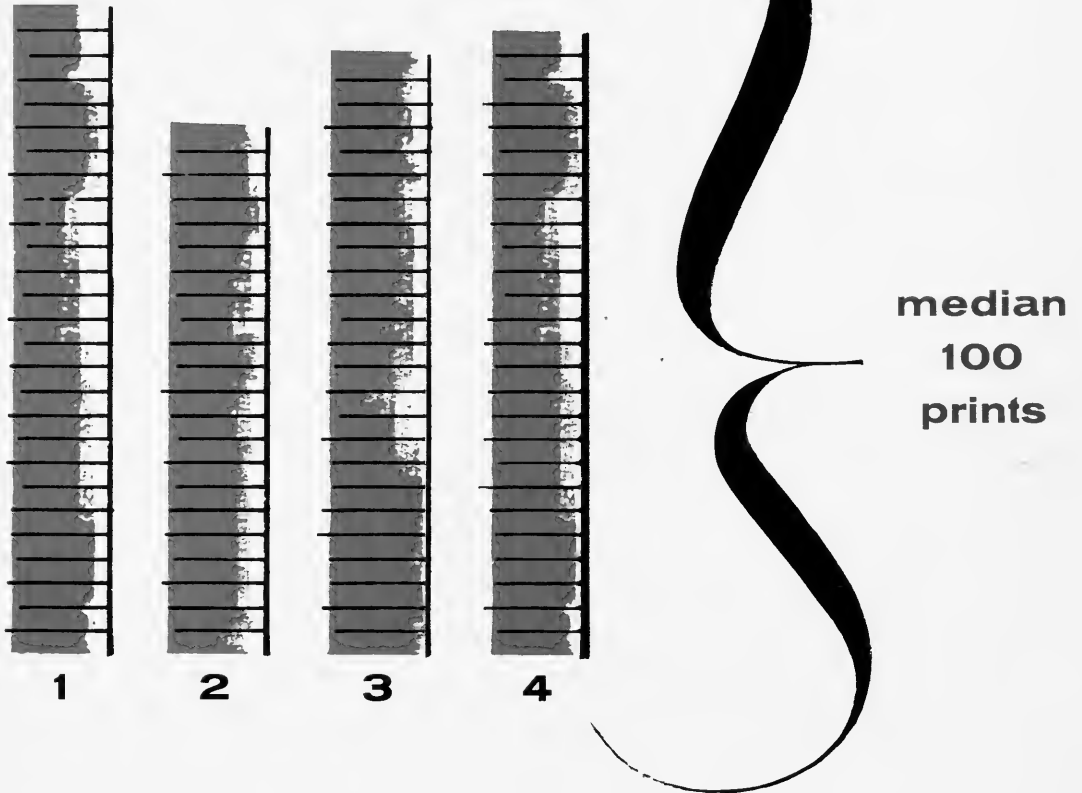
Running time, or length of a film, always seems to be a question of interest to a potential sponsor. In this study it was found that 35% run 20 minutes or less (about 2 reels). Another 54% are between 2 and 3 reels long (20 to 30 minutes). The remaining pictures scale all the way from 3 reels to feature length (30 up to 55 to 72 minutes). The average length of the sponsored films here surveyed is in the neighborhood of 26 minutes.

Life-span of pictures



*This survey is of films **still in use**. 84% of the productions have been in circulation for less than five years. 16% of the films have been in circulation from five to 16 years. It would seem, therefore, that five years is not too long a life to attribute to the ordinary public relations and advertising film. To some extent, a sponsor can predetermine the longevity of his picture by the skill with which he makes his message timeless.*

Release prints per production



1. 27% of the productions issued in editions of less than 50 release prints.
2. 22% issued in lots of between 50 and 99 prints.
3. 25% used between 100 to 199 prints each.
4. 26% used upwards of 200 prints each.

Smallest number of prints—1

Greatest number of prints—2,263

Median number of prints—100

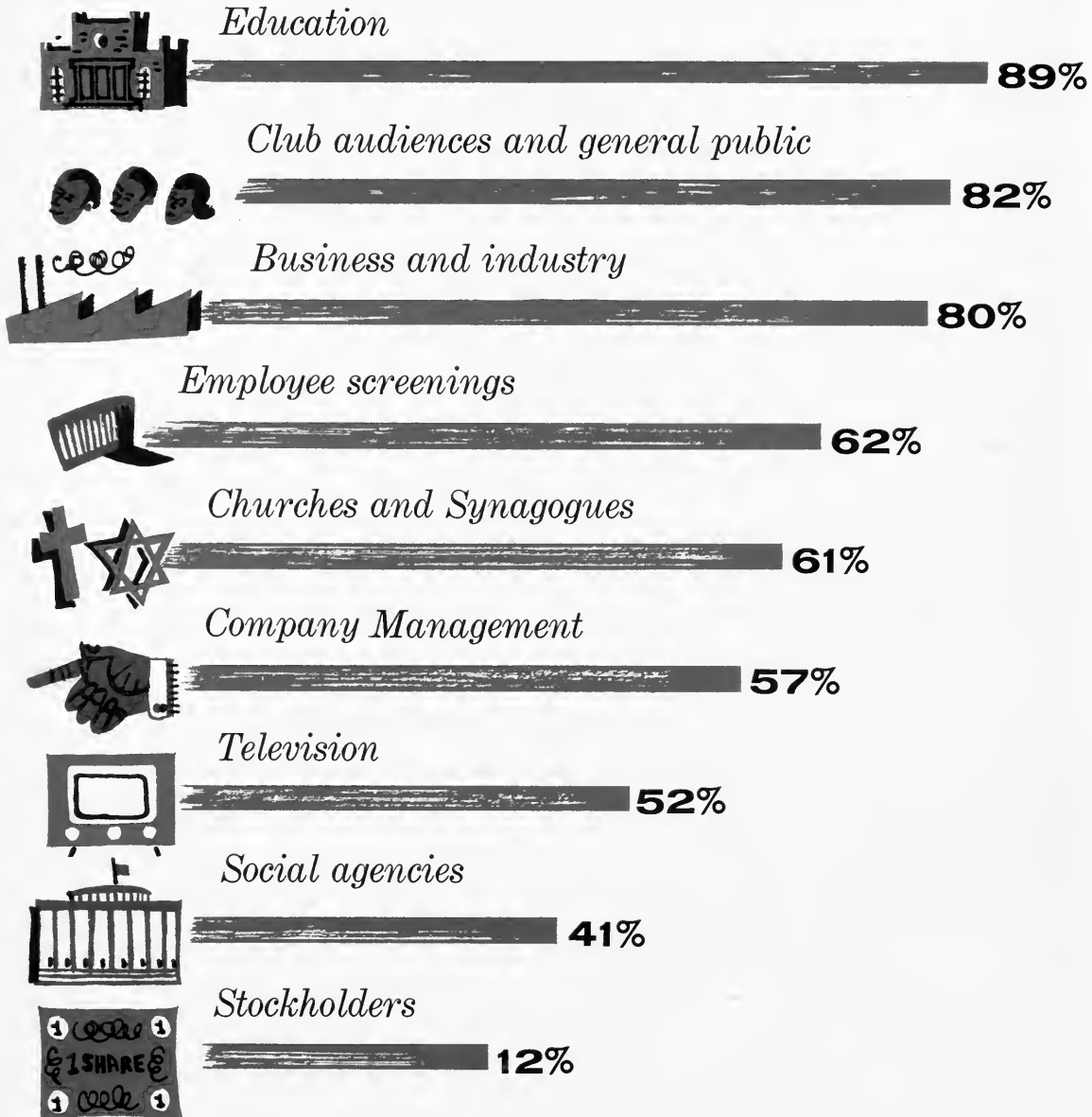
Cost of release prints *

Type of film	Median price per foot
16mm color	\$0.165
16mm B&W	\$0.047
35mm color	\$0.281
35mm B&W	\$0.036

Sample is small. Broad generalization not advisable.

* *Sound Prints. The Committee assumes that these prices include a pro rata share of the cost of reels, cans, cases, inspection, etc.*

Target audiences for films














While it is a recognized fact that many company institutional films are useful to schools, it is surprising to note that 89 percent of all the films here surveyed were originally intended for school and college distribution as one of their prime audiences. This may indicate an increasing tendency on the part of American industry to present its message to future consumers and voters while they are forming lifelong habits and opinions. Business audiences, club and general adult audiences are naturally targets at which four-out-of-five advertising and public relations films are aimed. Somewhat more than three-out-of-five films are also aimed at the sponsor's employees.



Likewise, three-out-of-five films are aimed at church groups, which represent both potential consumers and opinion leaders. Company management is another important target audience. Today, over half of all business films covered in this survey are made with an eye toward eventual TV distribution—in striking contrast to the situation only a year before when our pilot survey disclosed that only 10% of sponsors were thinking in terms of television showings. Showings to stockholders, at less than 12%, are relatively small. It is, however, significant as an indication of a new trend in management thinking.

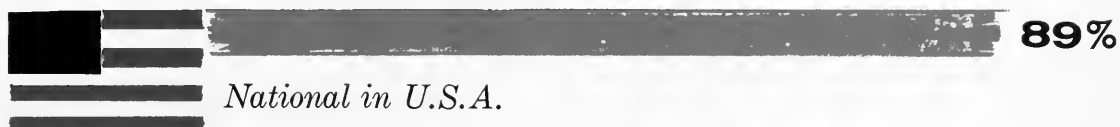
Distribution methods and costs *

method	median cost per print	median audience per print
 <i>sponsor only</i>	\$ 85.10	3,239
 <i>commercial dist. only</i>	\$ 100.47	5,626
  <i>sponsor & comm'l dist.</i>	\$ 65.34	6,475
  <i>sponsor & non-comm'l library</i>	\$ 100.19	7,682
   <i>sponsor, comm'l dist. & non-comm'l library</i>	\$ 82.94	3,836

Note: Samples are small; broad generalization not advisable.

* Production and print costs not included.

Geographical distribution accorded productions

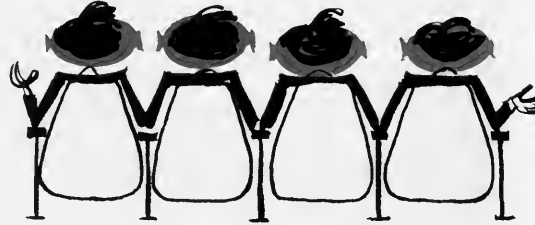


About 9-out-of-10 of the sponsored films surveyed are being distributed nationally throughout the U.S. The rest receive regional or local circulation. Nearly 6-out-of-10 of the pictures are also distributed in Canada and/or other parts of the world.

Canadian distribution is accorded to just under one-half of the titles. Excluding Canada, only slightly more than a third of the pictures are circulated in foreign countries. Apparently, the export trade does not yet warrant the production of films made exclusively for use abroad, since only 2% fall within that category.

Viewers reached annually by individual films (*Excluding Television*)

*The following figures are based on
films that have been in circulation
at least two years:*



Smallest number of spectators—1,250



Median number of spectators—276,036

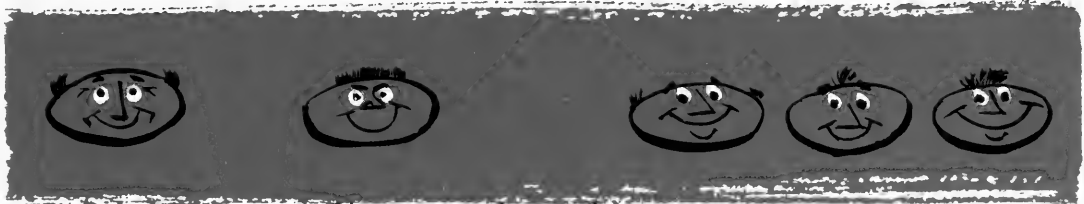


Largest number of spectators—4,548,000

Total viewers reached by
individual films (*Excluding Television*) *



Smallest number of spectators: **40,040**



Median number of spectators: **1,268,851**



Largest number of spectators: **21,852,465**

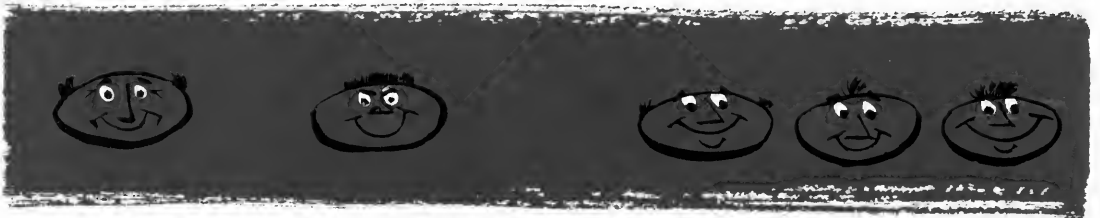
* *During life-to-date. Many films still being circulated.*



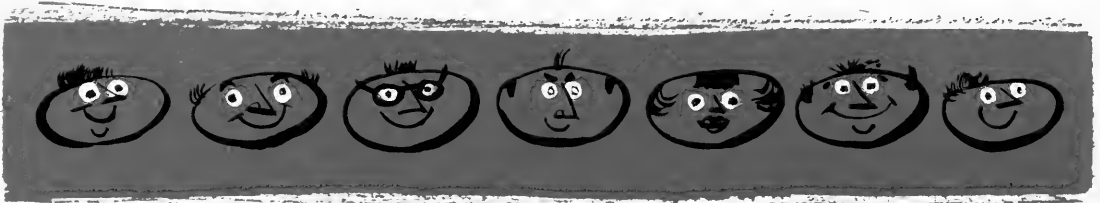
Total viewers reached by individual films *(Including Television)*



Smallest number of spectators: **1,095,635**



Median number of spectators: **3,464,873**



Largest number of spectators: **10,975,000**

* *The above represents 9 films. In this entire survey, the film with the largest audience (see page 29), however, has never been used on television.*

About Cost-Per-Viewer Figures:

One of the prime yardsticks for measuring the effectiveness of a business film is the cost-per-viewer figure, which will be found summarized on the next four pages.

The A.N.A. Films Steering Committee wishes to emphasize, however, that other important criteria for appraising films should be considered.

For example, some films may be intended for limited, highly specialized, or extremely desirable audiences; in such cases, the cost-per-viewer figures may be much higher than for a general-purpose type of film.

Committee Recommendations:

In the Committee's opinion, this study is only a start toward helping sponsors to realize the full value of their film investment. Therefore, the Committee offers on pages 36 and 37 nine recommendations for increasing the effectiveness of the business-sponsored motion picture.

Characteristics of the Medium:

Those major characteristics of the motion picture medium which give it a special position of usefulness are presented starting on page 38.

Now,
the Cost-Per-Viewer 

86.6 million spectators saw



46 *

prints and distribution of **\$87,264**



of undivided attention. Achieved at a cost ranging

with an average of **4.6¢** per person



films.



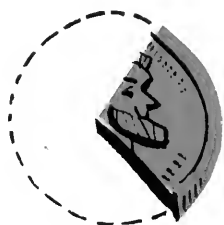
Each at an average cost for production,

and length of average film



26 *minutes*

from **\$0.003**



per person and up

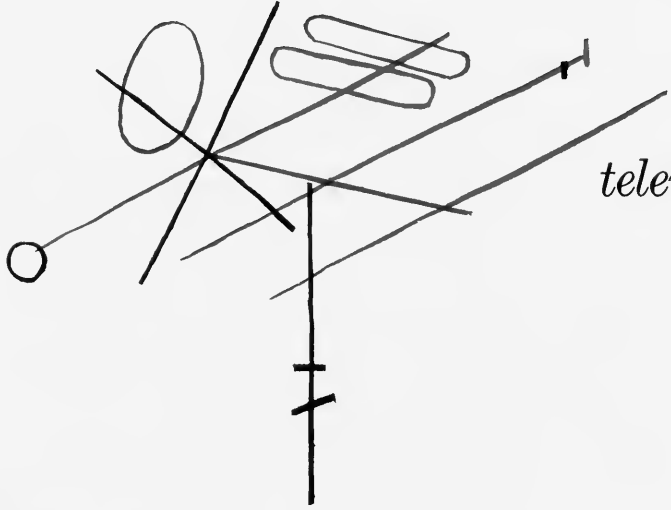
* *Complete production, print and distribution costs were available for 46 films in circulation for 2 or more years.*

When **9**

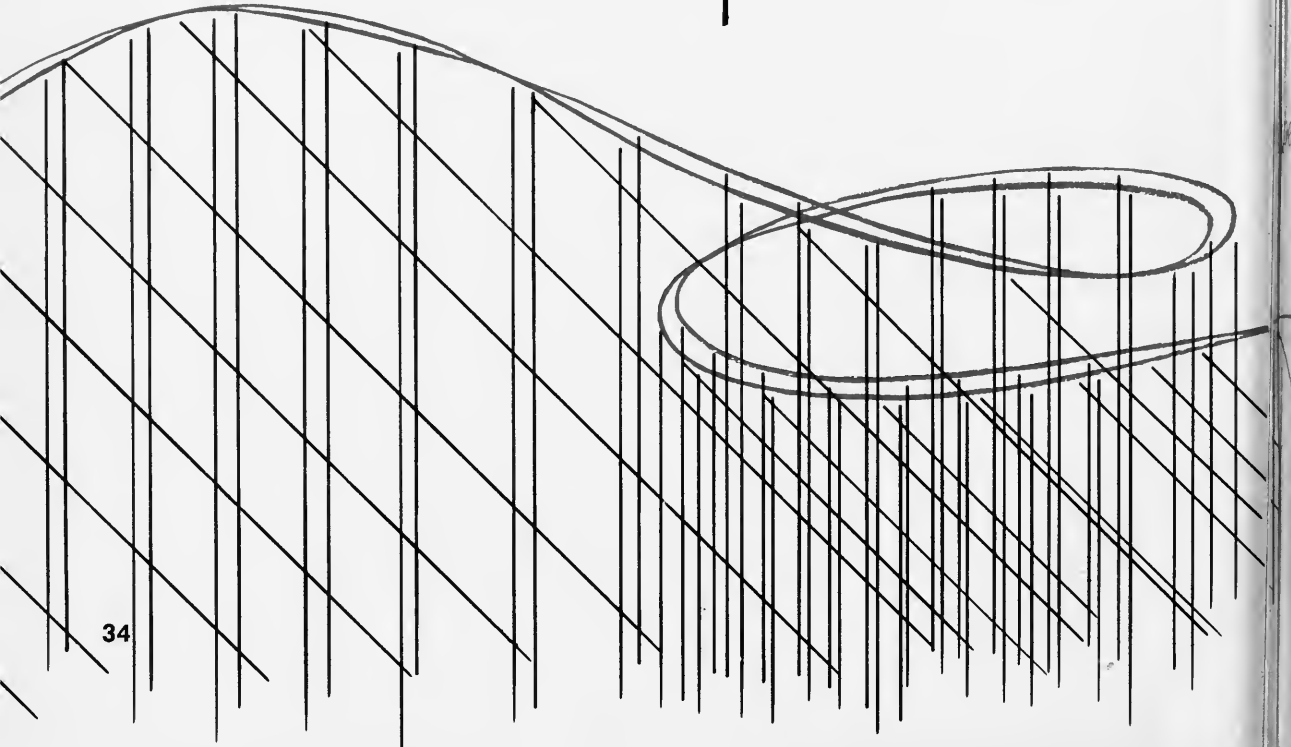


of these

on **TV**



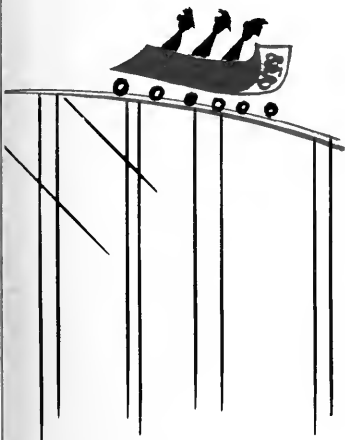
television wa



the business films were given additional distribution

were responsible for reducing the estimated cost

*per spectator to **1.6¢***





Recommendations

The A. N. A. Films Steering Committee feels that this book points out convincingly that films are today, and will doubtless continue to be, an important medium of business communication.

It is the Committee's hope that the publication of this book, giving for the first time authoritative cost and distribution data, will help present and future film sponsors to derive the most value from films for ad-

vertising and public relations purposes.

In the course of analyzing the results of this survey, the Committee inevitably came—as committees do—to some conclusions and recommendations.

Accordingly, here are nine research projects which would seem worthy of industry-wide support as a means of making the sponsored film a more useful tool of business:

Research Needed in These Areas:

1. *Selecting Target Audiences*

Many of today's films seem to be aimed at too many audiences. Research is needed to prove the relative value of designing a film to appeal to a single type of audience—or at most, to a few homogeneous ones—as against a film designed for a number of different audiences.

2. *Case Histories of Films*

Case histories—including distribution patterns—of successful business films should be collected, documented and published for the guidance of other sponsors.

3. *National Audience Registry*

In order to collect authoritative statistics on the number, location and type of audiences for business sponsored films and the cost of reaching these audiences, a National Audio-Visual or Audience Registry could well be undertaken to compile and maintain such data for sponsors.

4. *Survey of Distribution Facilities*

Facilities and trade practices of distributors should be published and uniform distribution records encouraged.

5. *Exploring New Distribution Channels*

Special surveys are needed not only to explore existing methods of reaching audiences, but also to trail-blaze new ones. For example, television is a field of prime interest; the export market (now that magnetic projectors are available); and the farm and educational fields need constructive re-examination.

6. *Clarification of Distribution Responsibilities*

A check-list on the division of responsibilities between sponsor and distributor

should be worked out jointly and published, to do in the area of film distribution what was achieved in the field of production by the A.N.A.'s publication, *A Check-List for Producer and Sponsor Responsibilities in the Production of Motion Pictures*.

7. *Catering to Audience Needs*

Group program planners are eager to get adequate information about worth-while business films. Sponsors should be alerted to the benefits to themselves of including their productions in the lists provided by Library of Congress Catalog cards, by directories like the *Educational Film Guide*, and by any other national film information center; as well as in such evaluations as those of the Educational Film Library Association.

8. *Interpreting the Value of Films to Management*

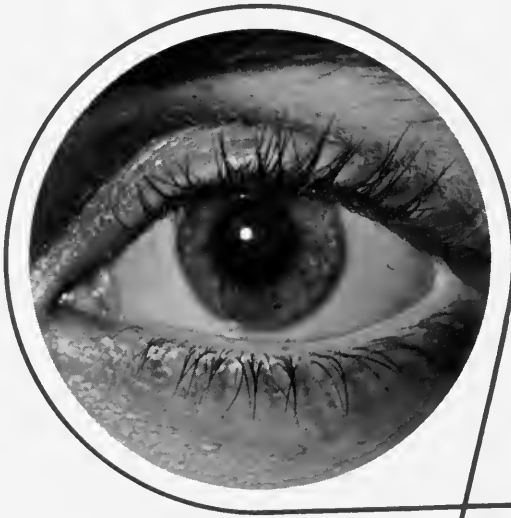
The wide applicability of films to the various needs of business organizations and the relatively modest investment required to produce an effective film, suggests the need for alerting all levels of business management to the value of the film as a tool and the best means of employing it.

9. *Scientific Pre-Production Planning*

Vast progress has been made since the end of World War II by social and psychological scientists in studying audience reactions and the factors contributing to effective film production. These findings should be codified and translated into terms understandable and useful to both sponsor and producer.

Characteristics of the medium

*Preceding pages show **how** important companies use motion pictures. Following are listed attributes of this medium which especially appeal to sponsors—*





Eye appeal + ear appeal . . .

*Experts tell us that the eye outranks all other sensory organs put together, as a pathway to the brain.**

When you couple to this the sense of hearing, it is no wonder that the sound motion picture is a potent tool for persuasion.



Motion

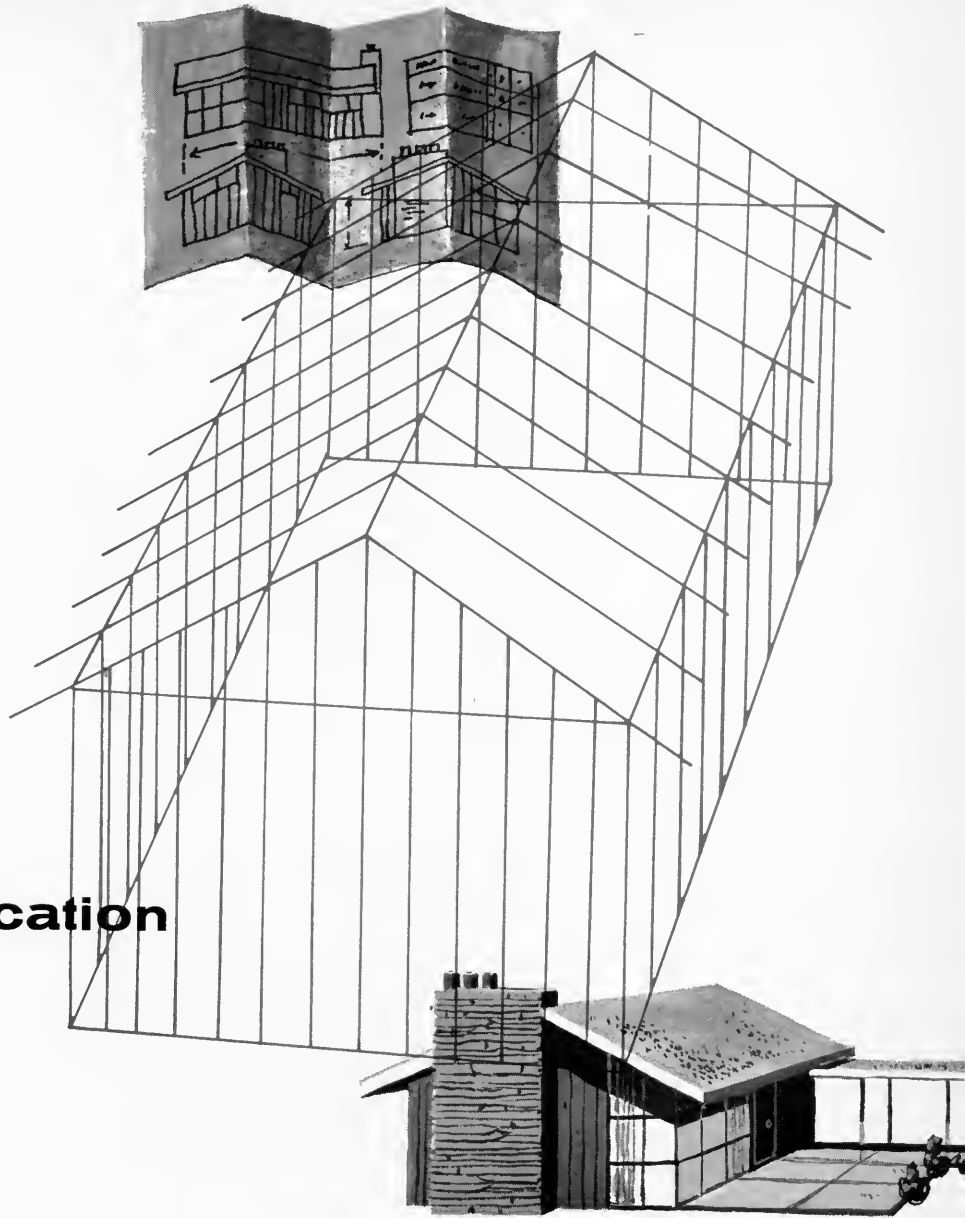


The motion picture offers several unique advantages, chief of which is the ability to present certain meanings involving motion.

Attention



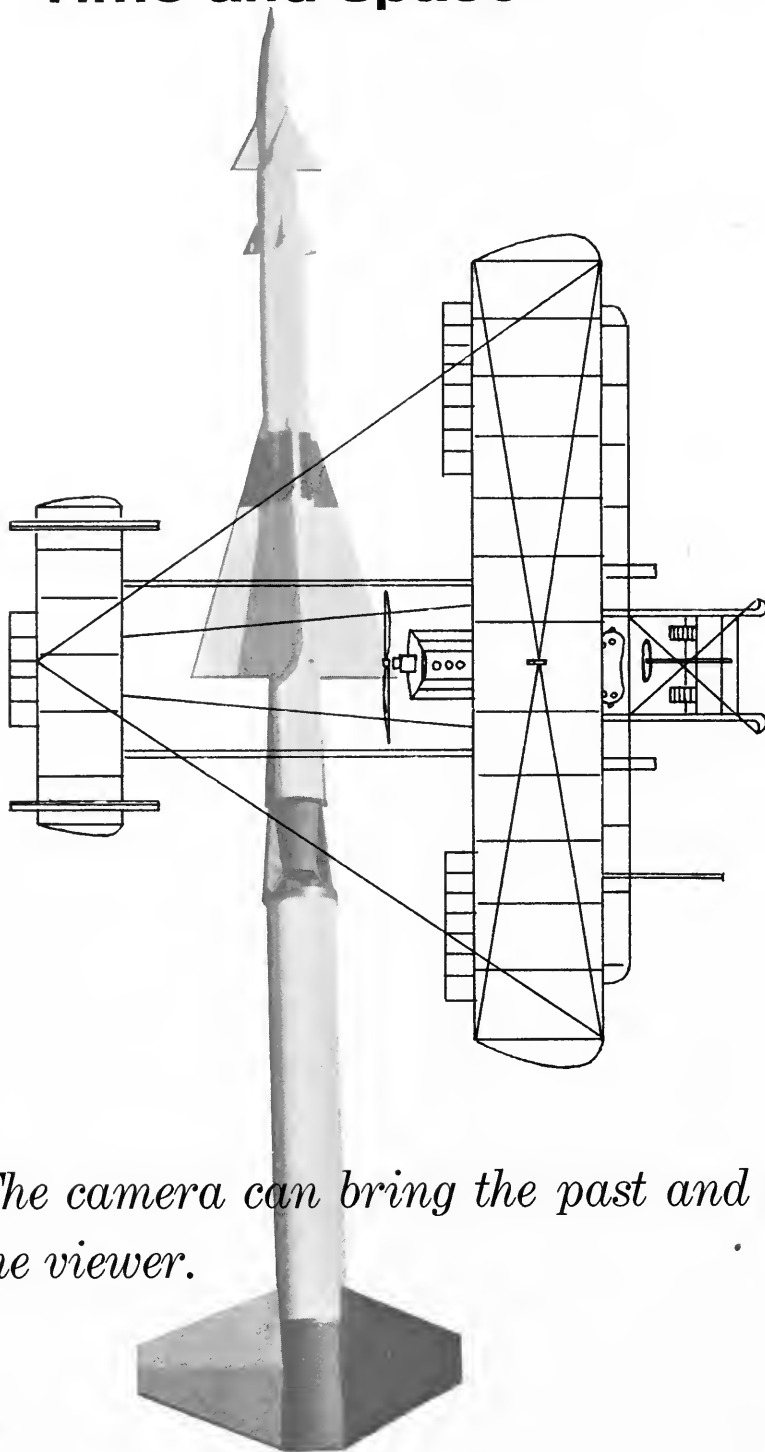
A good film compels and holds the attention.



Clarification

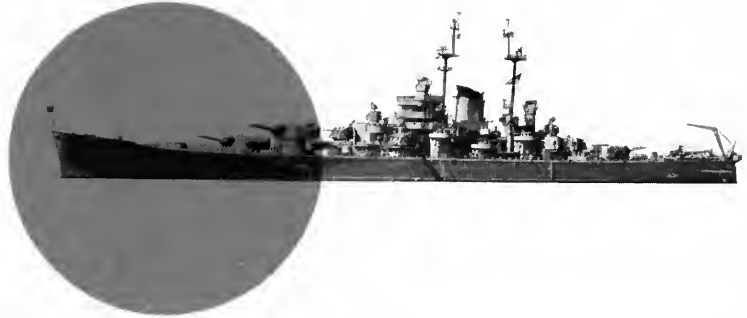
It can help clarify the time factor in any operation or series of events.

Time and space



The camera can bring the past and the distant to the viewer.

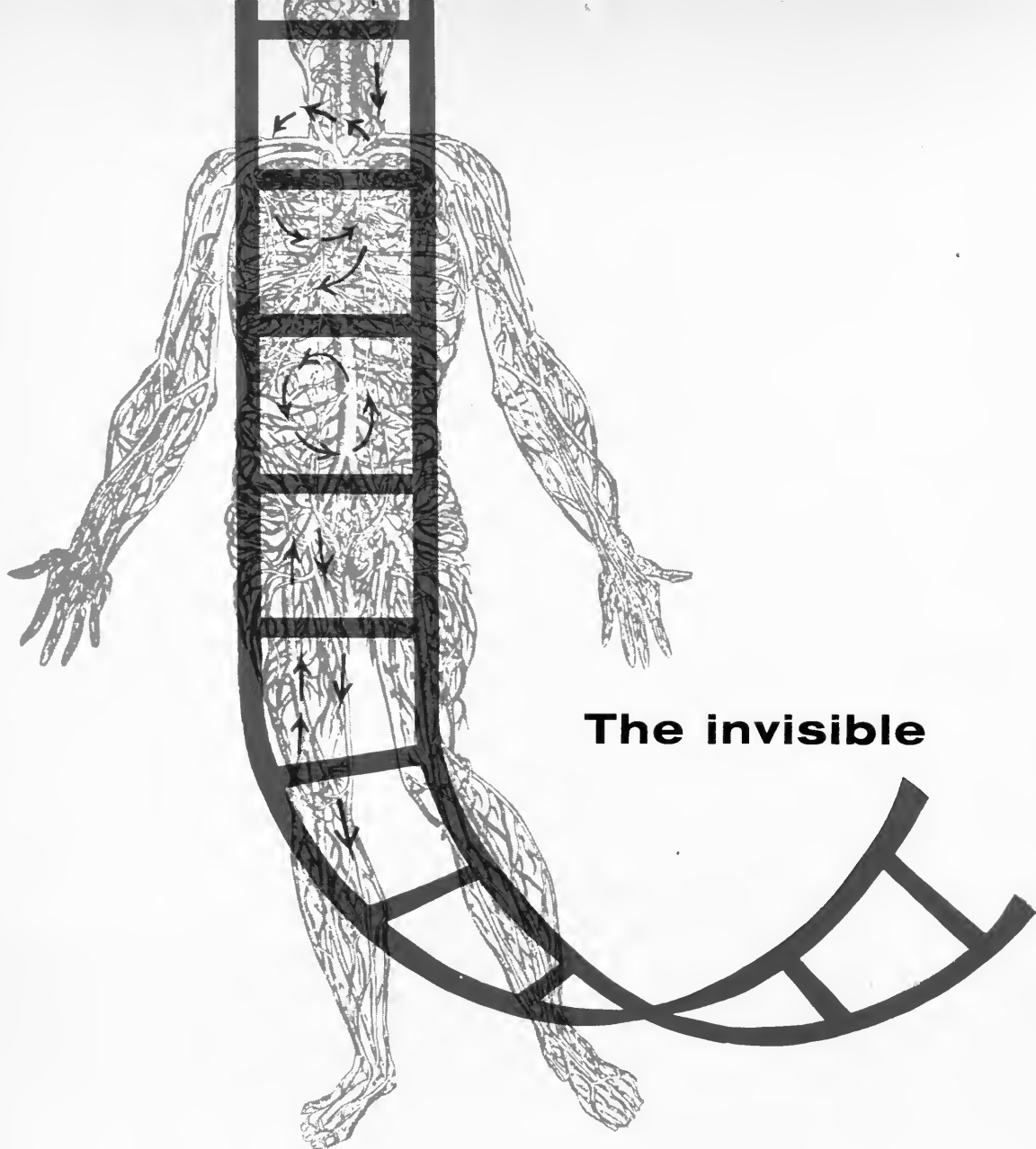
Size



Official U. S. Navy Photog

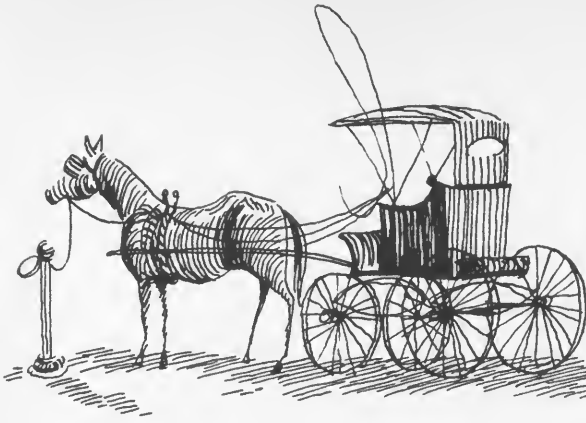


The screen can enlarge or reduce the actual size of objects.

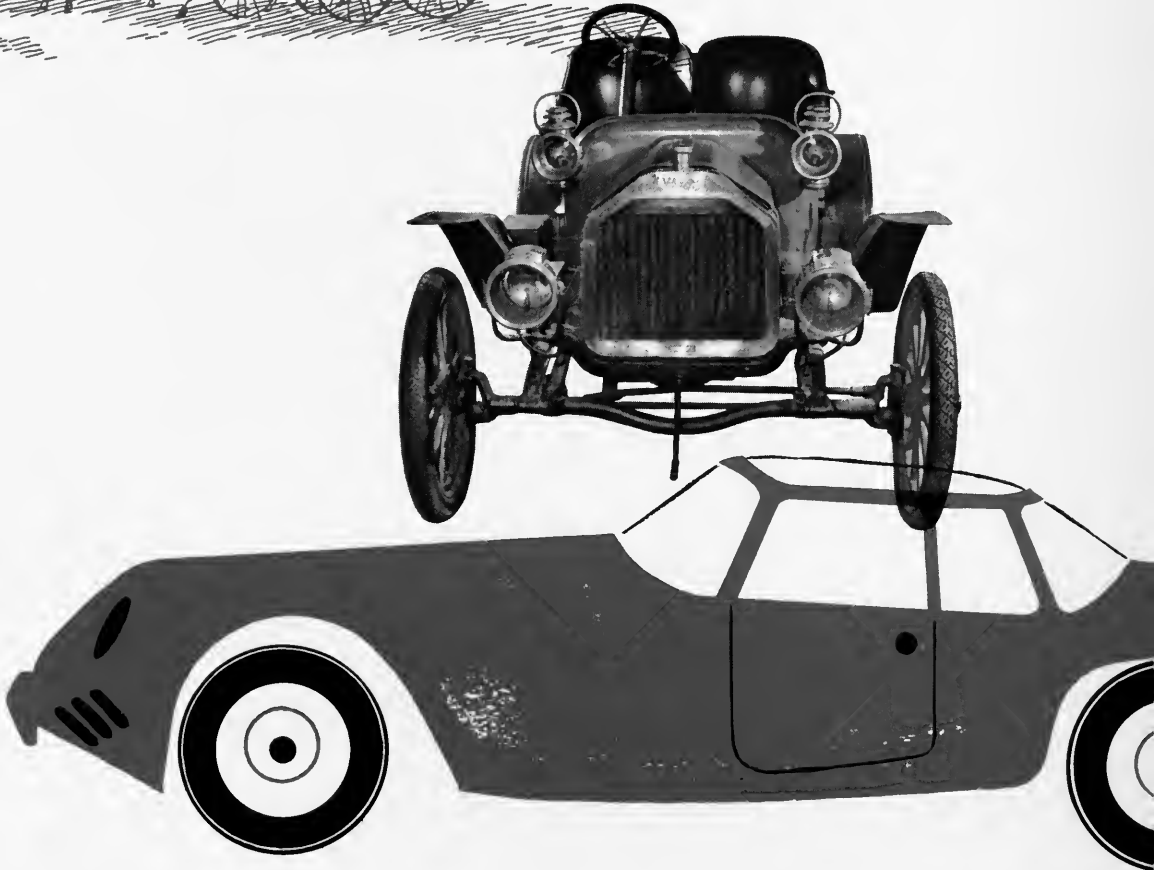


The invisible

The motion picture can present a process that cannot be seen by the human eye—even by microscope or telescope.



Record of events



The camera can provide an easily reproduced record of an event.

Sustained observation



As an advertising and public relations medium, the business film offers sustained observation of a message of from 10 to 30 minutes.

Impact

sight



sound



*drama
and
movement*

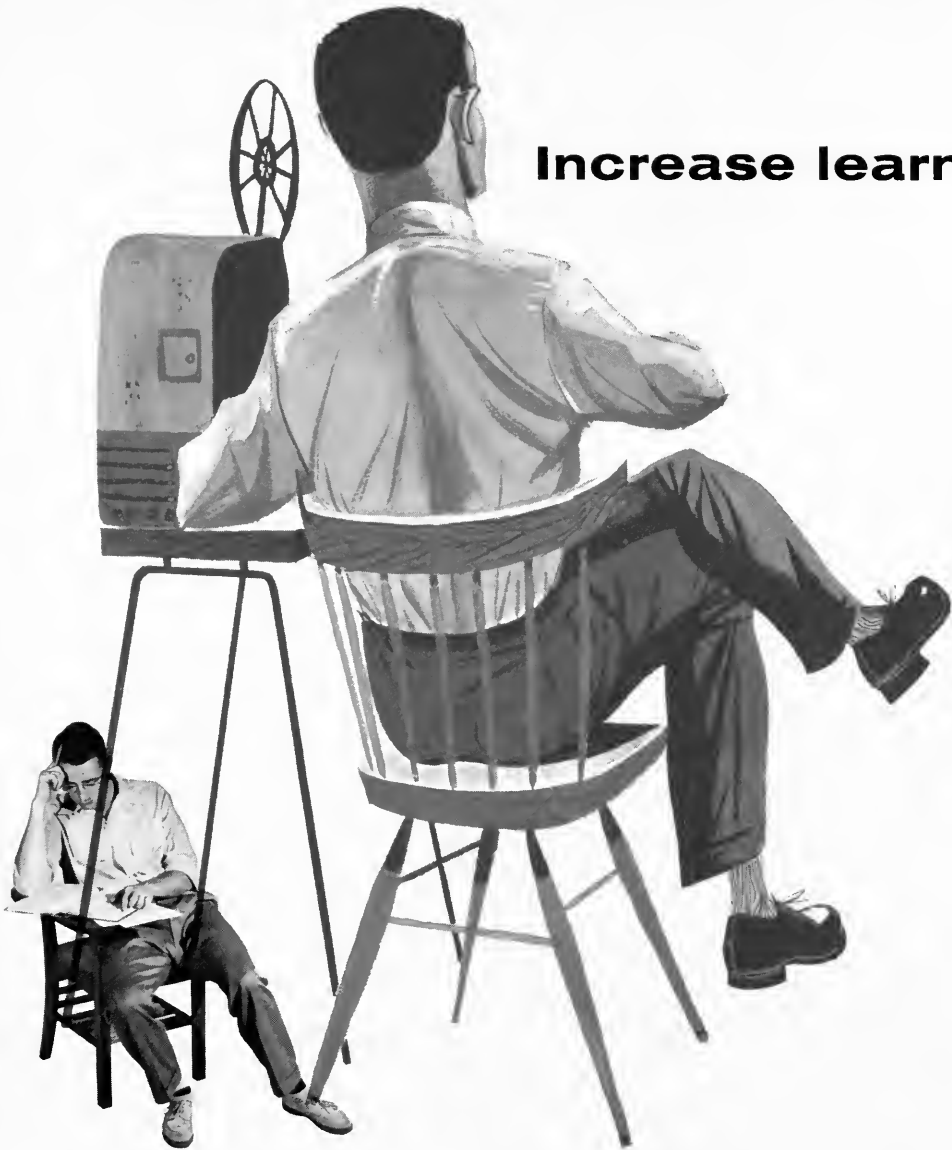


color

plus group enthusiasm



Films have impact. They combine sight, sound, movement, drama, color, and group enthusiasm.



Increase learning

A good film, used on appropriate subject matter, can teach students twice as much. Retention is high.*

*Gibson, J. J. (ed.) *Motion Picture Testing and Research*. Report No. 7, Army Air Forces Aviation Psychology Program Research Report. Washington, D. C.: Government Printing Office, 1947.



Simultaneous experience for all

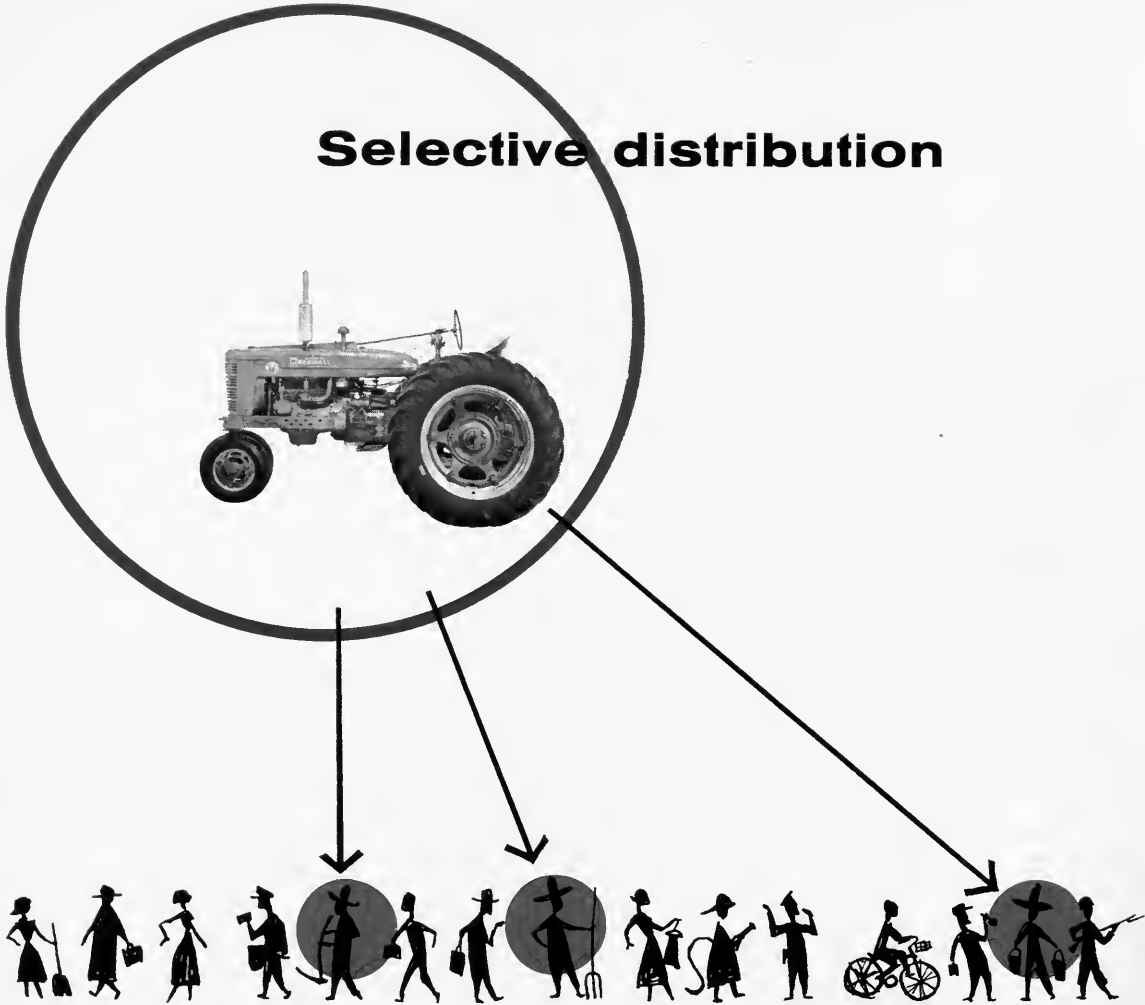
*Motion pictures provide all members of a group
with a common denominator of experience.*

Accurate viewer count



Films provide a type of circulation which can be accurately measured.

Selective distribution



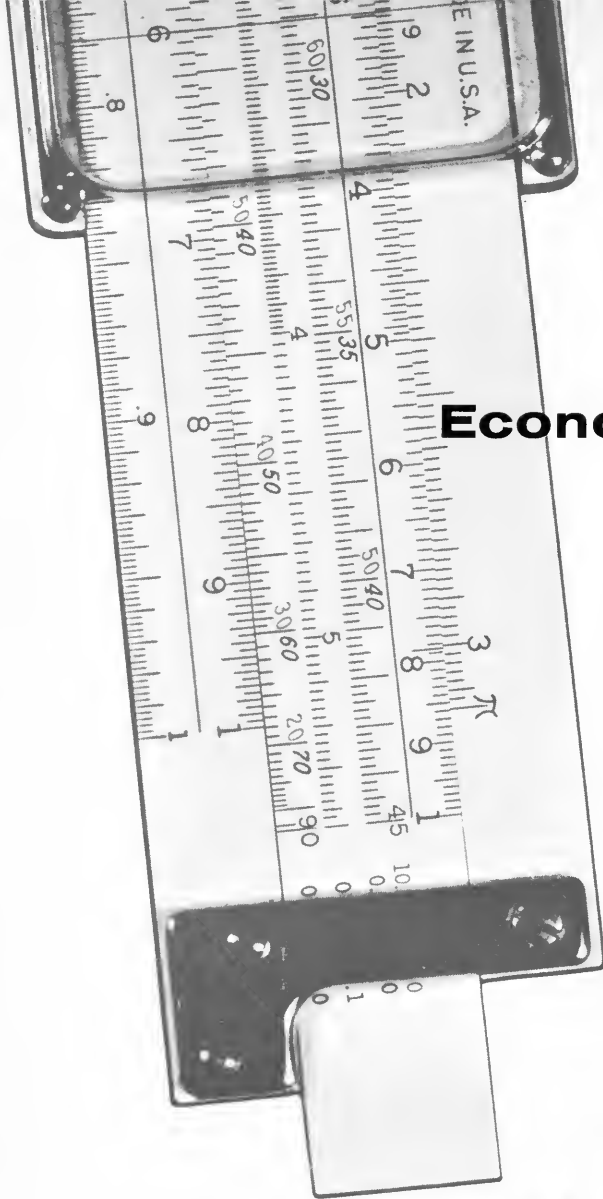
Sixteen millimeter non-theatrical films offer the sponsor selective distribution—either general or arranged by income, sex, age, geographical location or special interest.

1954
1955
1956

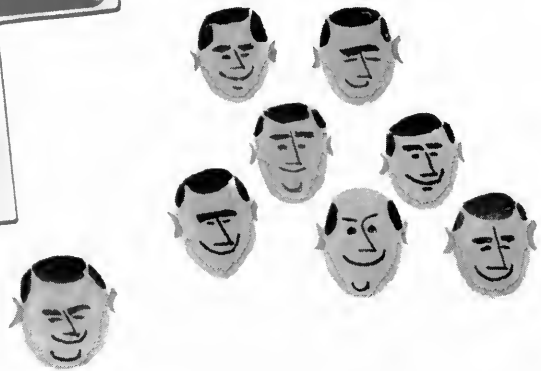
Long life-span of message

1957
1958

*The life-span of a sponsored motion picture is unusually long. **Five years** for a film is not unusual.*



Economical circulation



If a sponsor wishes to get maximum circulation for his film, and is willing to produce a picture suited to the largest possible audience, he can achieve circulation at a cost of only a few mills per viewer.

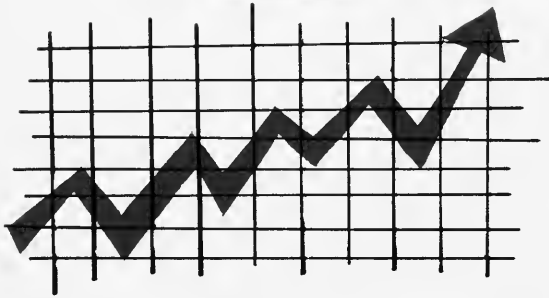
Facts and figures



Why and how this survey was made.....

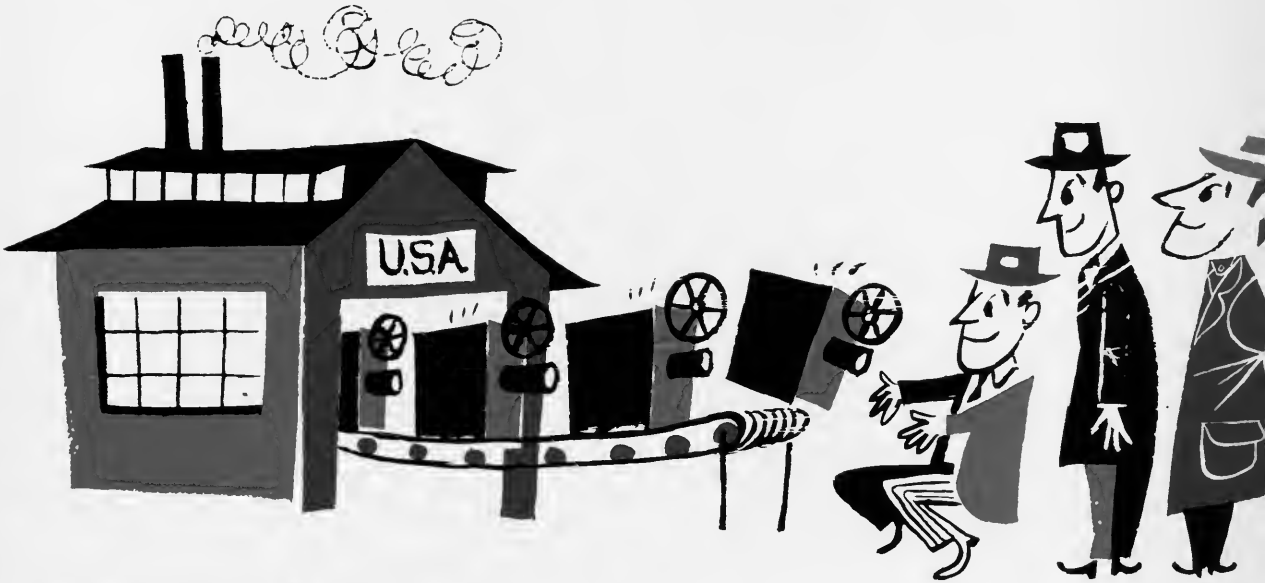


Film budgets now important



The business film industry has now reached a point of development, however, where wider-held knowledge of production and distribution budgets is highly desirable. Only in this way will advertisers be in a position to evaluate properly the role which films should play in their promotional and public relations activities.

**U.S.A. score –
a projector per every 320 persons**

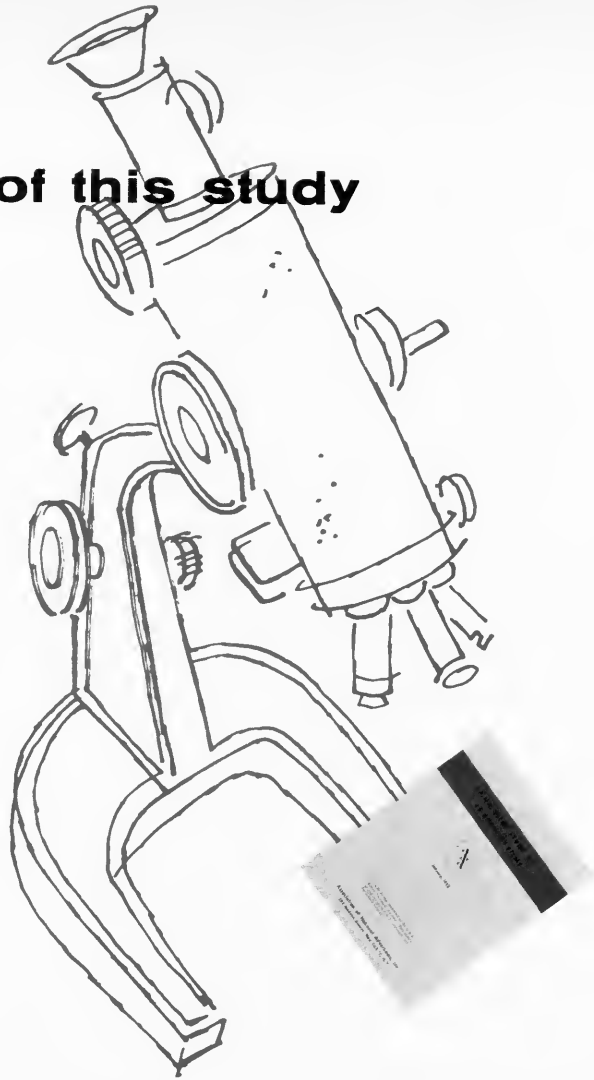


**500,000 16mm sound
projectors = wide potential circulation**

Before World War II, there were approximately 25,000 16mm sound motion picture projectors in use in the United States. At the conclusion of the war, this figure—exclusive of machines supplied to the armed forces—had risen to about 50,000. At the present time it is estimated that there are, in the United States, nearly 500,000 16mm sound motion picture projectors.

This great increase in low-cost portable projection equipment has resulted in the creation of a whole new type of wide potential advertising circulation.

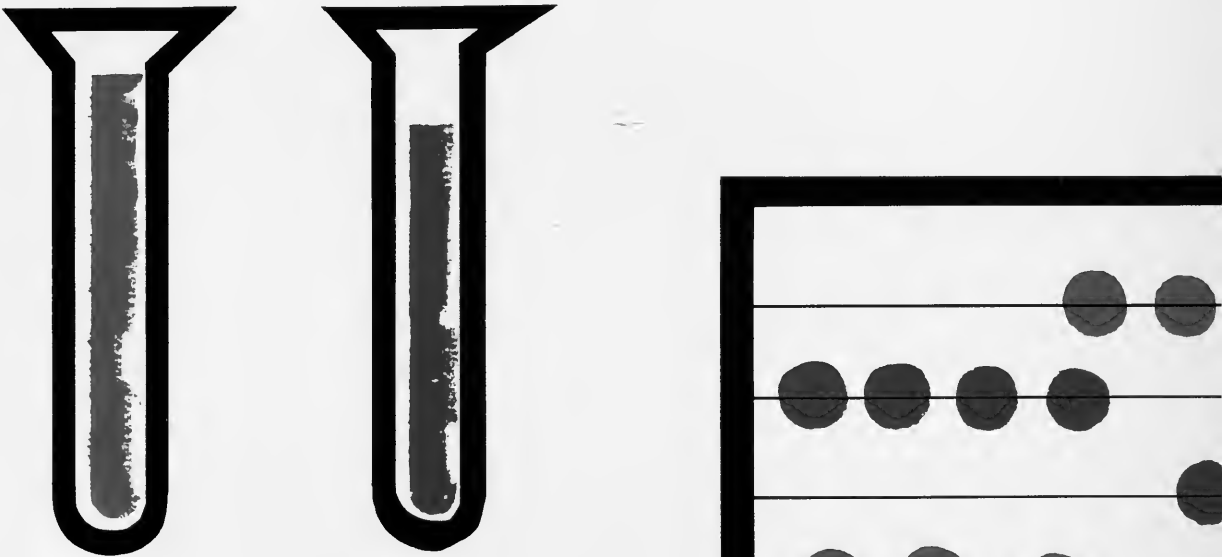
History of this study



Recognizing the need for valid information on the whole matter of film costs and circulation, the Films Steering Committee of the Association of National Advertisers prepared, in January 1952, a Pilot Study of 25 Business Films, which was circulated on a confidential basis to members of the A.N.A. Films Group. The success of the Pilot Study, even though it admittedly consisted of too small a sampling of films, caused your committee to embark upon the present Study, which has been in process for well over a year.

Size and nature of the sample

The preceding highlights are based on questionnaires submitted by 67 companies for 157 films. Forty-six questionnaires gave fairly complete cost data, permitting the computation of cost-per-viewer figures.



Method of tabulation

Because companies supplying data about their productions, were not always able to furnish replies to every question about every film, the percentage figures for the answers to individual questions are not always based on the same number of responses.

Wherever possible, median rather than average figures are given.

SCREEN CREDITS

(Acknowledgements)

- The Committee wishes to thank all A.N.A. member companies and their representatives who participated in this survey, for their generosity in providing the original data which make this study a true benchmark in the business film field.
- Tabulation of the questionnaires was handled through the courtesy of the Eastman Kodak Company by its Market Research Department, under the guidance of its director, Kenneth G. Stuart. Special thanks go to Miss Rita M. Cosgrove and Mrs. Paul R. Kaiser for their diligent work in tabulating the findings.
- Thanks are likewise extended to the many firms connected with the non-theatrical film field which agreed to act as underwriters by subscribing to copies of the book prior to publication.
- The layouts, artwork and typography are credited to Messrs. Harvey Sibley, Thomas Ruzicka, and William Hegle of the John P. Smith Company, Inc. The book was printed by The Case-Hoyt Corporation.
- Especial thanks go to Messrs. Eyre Branch and William Bastable of the Committee for the extra time they devoted to this project.
- As a note of personal appreciation, I wish to thank Mr. W. B. Potter, Director of Advertising, Eastman Kodak Company, for his unfailing faith and encouragement in this project. And last in order, but far from that in gratitude, I wish to thank Mr. Tom Hope, without whose unceasing work during the months just prior to publication, this manuscript would never have been completed.

JOHN FLORY, *Chairman*

For the A.N.A. Films Steering Committee

Statistical

Section

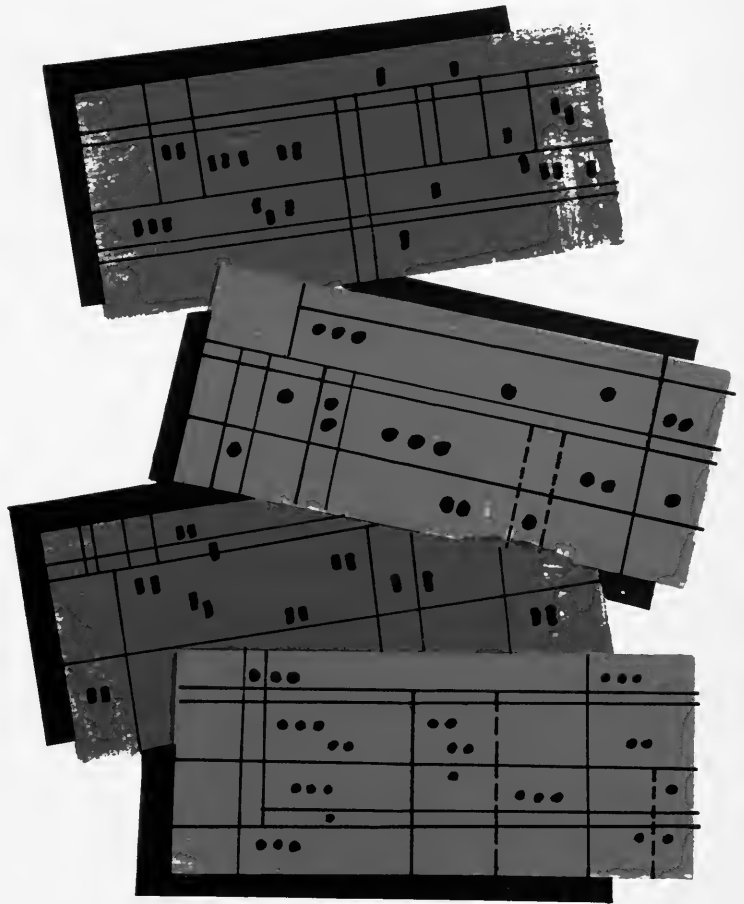


TABLE NO. 1

SUMMARY OF THE FINDINGS

<p>Sound film vs. silent film</p> <p>Color vs. black & white—productions 16mm vs. 35mm—release prints</p> <p>Color vs. black & white—release prints Length in running time</p> <p>Life-span of films (Most films still in circulation)</p> <p>Total over-all cost</p> <p>Relationship of major cost factors</p>	<p>99.4% are released in sound</p> <p>78% are produced in color</p> <p>95% are 16mm prints</p> <p>72% in color; 28% in B & W</p> <p>26 minutes (median)</p> <p>16.5% over 5 years old</p> <p>58% over 2 years old</p> <p>\$87,264 (average)</p> <p>Production 55.3%</p> <p>Prints 26.3%</p> <p>Distribution 18.4%</p>
<p>Total production cost of 116 films</p> <p>Production costs</p> <p>Cost-per-minute</p>	<p>\$4,514,477</p> <p>\$1,732 low to a high of \$426,600</p> <p>\$25,800 (median)</p> <p>\$57.77 up to \$5,925</p> <p>\$1,167 (median)</p>
<p>Total cost of release prints</p> <p>Number prints per production</p> <p>Average cost-per-print</p>	<p>\$2,088,891 for 18,580 prints</p> <p>100 prints (median)</p> <p>From \$19.54 up to \$375.63</p> <p>\$122.74 (median)</p>
<p>Number per production</p> <p>Total print expenditure per production</p> <p>Cost per print</p> <p>Running time</p> <p>Rate paid per foot</p>	<p>100 prints (median)</p> <p>\$11,132 (median)</p> <p>\$136.84 (median)</p> <p>23 minutes (median)</p> <p>16.5 cents (median)</p>
<p>Number per production</p> <p>Total print expenditure per production</p> <p>Cost per print</p> <p>Running time</p> <p>Rate paid per foot</p>	<p>160 prints (median)</p> <p>\$8,728 (median)</p> <p>\$48.47 (median)</p> <p>26 minutes (median)</p> <p>04.7 cents (median)</p>
<p>Rate paid for 35mm color</p> <p>Rate paid for 35mm B & W</p>	<p>*28.1 cents per foot (median)</p> <p>*03.6 cents per foot (median)</p>

Distribution Areas	Nationwide U.S. distribution	89%	of films
	Canadian distribution	48%	of films
	Other foreign distribution	35%	of films
Audiences	Major target audiences	89%	Schools and colleges
		81%	Clubs, etc.
		79%	Business and industry
		62%	Company employees
		61%	Churches and Synagogues
		56%	Company management
Number of Viewers	Annual viewers per film	From 1,250 up to a high of 4,548,000	
	(excluding TV)	276,036 (median)	
	Total viewers per film	From 40,040 to a high of 21,852,465	
	(excluding TV)	1,268,851 (median)	
	Total viewers per film including TV .	1,095,635 to a high of 10,975,000	
	(covers only 9 productions)	3,464,873 (median)	
Distributors	Types of distributors †		
			Sponsor only 43% of films
			Commercial 37% of films
			Non-commercial 36% of films
	Total cost of distribution	\$10,055 per production (median)	
	Median cost of distribution	By sponsor distribution \$20.00	
	(per thousand viewers)	By commercial distributor 17.86	
		By sponsor & commercial 13.69	
		By sponsor & non-comm'l. 8.05	
	Distribution cost per print	By all three methods 23.22	
		\$91.40 (median)	
Distribution Costs	Average cost-per-viewer	\$.9735	
	(under 1 year in circulation)	\$.0681	
	(1 to 2 years in circulation)	\$.0832	
	(2 to 5 years in circulation)	\$.0364	
	(5 to 10 years in circulation)	\$.00469	
	(over 10 years in circulation)	\$.0463 for 86.6 million viewers	
	Average cost-per-viewer (over-all) . .	\$.00356 for 21 million viewers	
	Lowest cost-per-viewer for one film .		

*See Table 10, page 73.
†Percentages total more than 100 because many films are distributed by a combination of these three methods. Sponsors actually were involved in distributing 91% of their films.

Size and Nature of the Sample of this

BUSINESS FILMS SURVEY

Questionnaires submitted by

for

67 *companies*
157 *films*

46 *questionnaires gave fairly complete* cost data and made possible the computation of cost-per-viewer, excluding television viewers.*

9 *of the 46 gave also the number of television viewers, making possible the computation of cost-per-viewer, including television viewers.*

**But not in every case where the sponsoring company handled its own distribution, was it possible to furnish distribution costs on the "hard-boiled" bookkeeping basis called for by the questionnaire; i.e., making due allowance for overhead, rent, insurance, taxes, utilities, postage, etc.*

TABLE NO. 2

16mm vs. 35mm—Release Prints

	Released Only in 16mm Prints	Released Only in 35mm Prints	Released in Both
No. of Productions.....	102	0	13
Percentage of Productions...	89%	0	11%

	16mm	35mm
Total No. of Prints.....	19,011	1,049
Percentage of Total.....	95%	5%

TABLE NO. 3

Sound Film vs. Silent Film

Type of Film	No. of Productions	Percent
Sound.....	156	99.4%
Silent.....	1	0.6%
Total.....	157	100%

TABLE NO. 4*Color vs. Black & White—Productions*

	No. of Productions	Percent
All B&W	33	21.9%
All Color	111	73.5%
Both	7	4.6%
Total Productions	151	100%
Not Stated	6	

TABLE NO. 5*Color vs. Black & White—Release Prints*

	No. of Prints	Percent
Color	16,755	72.1%
Black & White	6,477	27.9%
Total Prints	23,232	100%

(No information on 14 films)

7 productions were printed in both black & white and color, as follows:

Number of Prints					
Total	Percent	Color	Percent	Black & White	Percent
325	100.0%	320	98.5%	5	1.5%
230	100.0	225	97.8	5	2.2
230	100.0	225	97.8	5	2.2
306	100.0	301	98.4	5	1.6
306	100.0	301	98.4	5	1.6
185	100.0	35	18.9	150	81.1
33	100.0	30	90.9	3	9.1

TABLE NO. 6

*Length of Productions in Screen Minutes (Ranked)**

Median No. of Minutes—26				
	No. of Minutes Per Production	No. of Productions	Total Minutes	Percent of Productions
One Reel	7	1	7	4%
	10	5	50	
Up to Two Reels	11	5	55	31%
	12	3	36	
	13	2	26	
	14	3	42	
	15	7	105	
	17	2	34	
	18	9	162	
	19	4	76	
Up to Three Reels	20	12	240	54%
	21	3	63	
	22	13	286	
	23	4	92	
	24	2	48	
	25	8	200	
	26	3	78	
	27	10	270	
	28	9	252	
	29	2	58	
30	28	840		
Four Reels to Seven Reels	31	1	31	11%
	32	1	32	
	33	1	33	
	34	1	34	
	35	3	105	
	38	1	38	
	40	2	80	
	42	2	84	
	44	2	88	
	45	1	45	
60	1	60		
72	1	72		
Total		152	3722	100%

*A single film was released in two versions: one 10 minutes long, the other 15 minutes. In this case only the 15-minute version is counted in this tabulation. Also in the case of another production, released in both 17-minute and 24-minute versions, only the longer edition is here included.

TABLE NO.7

Summary of Film Production Costs

\$4,514,477 *cost of 116 films*

\$25,800 *median cost per film*

2832 *minutes—total showing time*

\$1,167 *median cost per screen minute per film*

TABLE NO. 8
Film Production Costs (Ranked Individually)

Median—\$25,800							
Under \$10,000	\$10,000- 20,000	\$20,000- 30,000	\$30,000- 40,000	\$40,000- 50,000	\$50,000- 60,000	\$60,000- 70,000	\$70,000 and Over
\$1,732	\$10,000	\$20,000	\$30,000	\$40,000	\$50,000	\$60,000	\$ 70,000
1,733	10,000	20,000	30,000	42,000	50,000	60,500	70,850
2,638	10,000	23,000	30,000	44,771	50,000	61,600	72,988
2,957	10,000	23,160	32,500	45,000	50,000	61,709	78,000
3,886	10,000	23,314	33,070	45,000	50,000	65,000	80,000
3,963	10,178	24,500	35,000	45,000	50,000	65,000	85,000
4,000	11,000	25,000	35,000	45,000	50,000	65,000	85,635
4,014	11,000	25,000	35,000	48,750	50,000		100,000
4,622	11,046	25,000	35,000	49,965	50,000		101,000
4,900	11,625	25,000	35,000		52,000		120,316
5,000	11,717	25,000	35,000		52,000		140,000
9,579	11,749	25,000	36,245		54,000		150,000
	12,000	25,000			58,000		426,600
	12,500	25,000			59,937		
	13,506	25,000					
	15,000	25,000					
	15,600	25,000					
	16,000	25,000					
	16,000	25,000					
	16,636	26,600					
	17,000	28,000					
	17,225	28,000					
	17,400						
	17,511						
	18,000						
	19,000						
	19,750						

TABLE NO. 9

Film Production Costs (Ranked Individually) Per Minute of Showing Time

Median—\$1,166.67

Under \$500	\$500-1000	\$1000-1500	\$1500-2000	\$2000-2500	\$2500-3000	\$3000-3500	\$3500 and Over
\$ 57.77	\$519.46	\$1000.00	\$1500.00	\$2000.00	\$2600.00	\$3043.48	\$3607.14
131.90	550.00	1000.00	1565.91	2053.33	2600.00	3214.29	3645.94
168.96	554.53	1000.00	1607.14	2083.33	2708.33	3225.81	3750.00
173.20	555.56	1000.00	1666.67	2222.22	2777.78		3845.45
182.45	568.18	1000.00	1666.67	2236.84	2785.71		3866.67
197.13	587.45	1000.00	1666.67	2420.00	2804.95		4507.11
226.19	613.67	1035.57	1666.67	2454.55	2834.00		4545.45
227.27	625.39	1086.96	1666.67				4666.67
231.10	647.06	1140.34	1666.67				5000.00
257.89	684.21	1153.85	1666.67				5000.00
316.67	714.29	1166.67	1741.07				5925.00
333.33	727.27	1166.67	1785.71				
363.64	728.56	1166.67	1909.09				
396.30	772.73	1166.67	1997.90				
407.12	775.00	1250.00					
454.55	781.13	1250.00					
	800.00	1277.78					
	833.33	1296.30					
	866.67	1333.33					
	882.35	1333.33					
	890.77	1333.33					
	897.73	1427.57					
	925.93	1428.57					
	925.93	1477.27					
	925.93	1477.78					
	925.93	1485.71					
	925.93	1492.37					
	952.38						
	966.67						
	980.00						

TABLE NO. 10*Summary of Number and Cost of Release Prints*

	No. of Prod.	No. of Prints	Cost of Prints	Median Cost Per Print	Median Cost Per Ft. In Cents*
16mm Color	91	13,463	\$1,801,948	\$136.84	16.5
16mm B&W	22	4,818	264,831	48.47	4.7
35mm Color	3	13	8,848	707.00	28.1
35mm B&W	8	286	14,038	66.42	3.6

*Sample of 35mm films is limited; broad generalization not advisable.

Median No. Per Production — 100

No. Per Production	No. of Productions	No. of Prints	No. Per Production	No. of Productions	No. of Prints	No. Per Production	No. of Prints	No. Per Production	No. of Productions	No. of Prints	No. Per Production	No. of Prints	No. of Productions	No. Per Production	No. of Prints	No. of Productions	No. Per Production	No. of Prints	No. of Productions	No. of Prints
1	1	1	50	8	400	100	6	200	4	600	200	4	800							
5	2	10	52	1	52	102	1	201	1	102	201	1	204							
6	1	6	53	1	53	106	1	204	1	106	204	1	220							
10	1	10	55	2	110	111	1	220	1	111	220	1	222							
13	1	13	60	3	180	113	1	222	1	113	222	1								
14	1	14	61	1	61	115	3	230	2	345	230	2	460							
17	1	17	62	1	62	116	1	248	1	116	248	1	248							
18	1	18	65	1	65	125	2	250	2	250	250	2	500							
20	3	60	70	1	70	135	2	261	1	270	261	1	261							
24	1	24	71	1	71	136	1	281	1	136	281	1	281							
25	6	150	75	3	225	140	3	300	5	420	300	5	1500							
26	2	52	76	1	76	142	1	306	2	142	306	2	612							
28	1	28	80	2	160	150	1	313	1	150	313	1	313							
30	6	180	82	1	82	151	1	325	2	151	325	2	650							
31	1	31	84	1	84	152	1	330	1	152	330	1	330							
32	3	96	85	1	85	157	1	345	1	157	345	1	345							
33	1	33	90	1	90	159	1	370	1	159	370	1	370							
35	1	35	93	1	93	161	2	425	2	322	425	2	850							
36	1	36	95	1	94	175	3	433	1	525	433	1	433							
40	1	40		1		183	1	508	1	183	508	1	508							
43	1	43				185	1	587	1	185	587	1	587							
45	1	45				190	1	599	1	190	599	1	599							
47	2	94				191	1	650	1	191	650	1	650							
								830	1		830	1	830							
								891	1		891	1	891							
								2263	1		2263	1	2263							
	40	1036		32	2113		37		38	5076		38	15,128							
	27.2%		21.8%	25.2%			25.2%		25.8%			25.8%								

Total 147 = 100%

Not Stated 10

23,353

TABLE NO. 12

Summary of Average Cost Per Print Per Film (Ranked Individually)

Median—\$122.74				
Under \$50	\$50- 100	\$100- 150	\$150- 200	\$200 and Over
*\$19.54	*\$51.12	*\$100.00	\$150.00	\$200.00
* 21.35	55.00	100.00	150.00	200.00
21.50	62.00	100.00	150.00	200.00
* 30.14	* 62.76	101.94	150.00	200.00
* 33.78	* 62.87	* 102.13	150.00	215.63
* 35.11	62.93	106.62	**152.31	216.22
36.67	63.40	107.46	153.85	216.22
38.65	**65.36	**108.70	157.66	218.57
* 38.82	70.00	116.00	160.71	222.22
* 41.79	**70.26	120.00	165.00	238.43
* 45.00	70.53	120.00	166.67	248.19
45.00	72.94	120.00	166.67	250.00
* 45.00	76.76	120.00	166.74	250.00
* 45.00	82.20	121.36	175.00	251.48
	86.45	**121.74	177.74	297.93
* 45.65	87.29	122.74	180.00	*312.50
45.71	87.53	125.00	180.00	375.63
* 48.02	88.00	125.00	183.75	
	* 89.62	127.50	184.00	
	90.61	* 128.11	190.00	
	* 90.72	129.80	190.00	
	91.10	**130.30	198.05	
		130.34		
	92.59	131.01		
		131.75		
	* 94.34	136.36		
	95.00	136.84		
		140.00		
	98.68	140.00		
		140.00		
		140.32		
		143.75		
		145.00		
		148.00		
		149.52		

*All black & white.

**Black & white and color.

(Films all in color unless otherwise indicated)

TABLE NO. 13

*Number of 16mm Color Release
Prints Employed by Sponsors
(Ranked)*

Median—100		
2263	▶ 140	▶ 55
599	140	55
425	136	53
370	135	50
330	133	50
306	125	50
306	125	50
325	115	45
325	115	40
300	111	36
261	110	33
250	106	31
248	100	30
230	100	30
230	100	30
222	100	30
220	100	28
215	100	26
204	100	25
200	97	25
200	90	24
191	80	20
190	80	20
183	76	20
175	75	18
175	70	14
152	63	13
151	61	10
150	60	5
142 ▲	60 ▲	5
		1

TABLE NO. 14

*Running Time of 16mm Color
Release Prints (In Minutes)
(Ranked)*

Median—23 Minutes		
60	▶ 28	▶ 21
44	27½	20
44	27	20
40	27	20
38	27	20
35	26	20
35	26	20
35	26	20
31½	25	20
30	25	19
30	25	19
30	25	18
30	25	18
30	25	18
30	23	18
30	23	18
30	23	17
30	22	17
30	22	15
30	22	15
30	22	15
30	22	14
30	22	14
29	22	13½
29	22	13
28	22	12
28	22	11
28	22	10
28	21	10
28 ▲	21 ▲	10
		7

TABLE NO. 15

Cost-Per-Foot of 16mm Color Release Prints (Ranked)

Median—16.5 cents per foot		
90.2 cents	▶ 18.5 cents	▶ 14.4 cents
33.2	18.3	14.4
31.5	18.2	14.4
27.7	18.0	14.1
25.6	17.9	14.0
24.0	17.7	14.0
23.8	17.7	13.0
23.6	17.7	12.9
23.1	17.6	12.6
22.8	16.9	12.6
22.2	16.9	12.5
22.0	16.6	12.3
21.4	16.5	12.1
21.1	16.5	11.7
20.8	16.5	11.6
20.7	16.4	11.5
20.7	16.2	11.5
20.6	16.0	11.3
20.4	15.9	11.1
20.0	15.8	10.6
19.9	15.8	10.2
19.8	15.6	9.8
19.8	15.4	9.7
18.9	15.4	9.6
18.9	15.4	9.3
18.7	15.2	8.3
18.7	15.1	8.1
18.5	14.9	7.8
18.5	14.8	6.9
18.5 ▲	14.5 ▲	6.3

TABLE NO. 16

*Cost of 16mm Color Release Prints
(Ranked)*

Median—\$136.84		
\$714.23	▶ \$153.84	▶ \$120.00
297.92	152.30	120.00
251.48	150.00	120.00
250.00	150.00	116.00
250.00	150.00	108.70
248.19	150.00	107.46
225.00	150.00	106.61
222.22	148.87	101.92
216.21	148.00	100.00
216.21	145.00	99.22
215.63	142.70	98.68
215.00	140.32	97.37
200.00	140.00	95.00
200.00	140.00	91.09
200.00	140.00	90.62
200.00	136.84	88.00
198.05	136.36	87.28
191.04	131.75	86.45
184.00	131.01	83.70
183.75	130.30	82.20
180.00	130.03	76.75
180.00	130.00	72.94
177.74	129.80	70.26
175.00	127.53	70.00
166.74	127.50	65.36
166.66	125.00	63.40
166.66	125.00	62.00
165.00	121.74	55.00
160.71	121.37	45.71
157.65 ▲	120.00 ▲	45.00
		36.66

TABLE NO. 17

*Total Expenditures Per Production
for 16mm Color Release Prints
(Ranked)*

Median—\$11,132		
\$206,159	▶ \$17,250	▶ \$8,000
106,469	16,675	7,150
80,000	15,400	6,797
71,434	15,400	6,675
62,870	15,000	6,247
50,000	15,000	5,520
49,500	15,000	5,373
45,000	14,500	4,950
40,403	14,500	4,750
39,375	14,000	4,500
37,200	14,000	4,500
36,750	12,742	4,350
35,000	12,000	4,320
34,770	12,000	4,300
34,747	11,395	4,000
34,020	11,132	3,900
31,847	11,000	3,894
31,000	10,746	3,700
30,620	10,711	3,657
28,000	10,000	3,600
27,420	10,000	3,600
26,000	10,000	3,500
25,500	10,000	2,800
25,000	10,000	2,635
24,300	9,624	1,350
24,000	9,253	1,268
21,500	9,121	1,250
20,855	9,000	875
20,000	8,990	825
19,783 ▲	8,645 ▲	806
		250

TABLE NO. 18

Number of Prints, Costs, Running Time and Cost-Per-Foot of 16mm Black & White Release Prints (Ranked)

Total No. 16mm B&W Prints	Total Cost 16mm B&W Prints	Average Cost 16mm B&W Prints	Running Time (Minutes)	Cost Per Foot (in Cents)
32	\$10,000	\$312.50	30	28.9¢
161	20,625	128.11	18	19.8
157	14,812	94.34	18	14.6
159	14,425	90.72	18	14.0
46	4,186	91.00	20	12.6
46	7,286	158.40	40	11.0
175	17,500	100.00	30	9.3
313	28,050	89.62	30	8.3
85	5,344	62.87	27	6.5
250	15,689	62.76	33	5.3
891	45,550	51.12	30	4.7
150	6,750	45.00	27	4.6
572	26,209	45.82	30	4.2
200	8,000	40.00	27	4.1
26	555	21.35	15	4.0
425	16,500	38.82	27	4.0
113	3,406	30.14	22	3.8
51	998	19.58	17	3.2
342	9,456	27.65	24	3.2
258	3,268	12.67	11	3.2
18	207	11.52	10	3.2
348	6,013	17.28	15	3.2
Med. 160	Med. \$8,728	Med. \$48.47	Med. 26	Med. 4.7

TABLE NO. 19

Number of Prints, Costs, Running Time, and Cost-Per-Foot of 35mm Color Release Prints (Ranked)*

Total No. 35mm Color Prints	Total Cost 35mm Color Prints	Average Cost 35mm Color Prints	Running Time (in Minutes)	Average Cost Per Foot (in Cents)
6	\$4,242	\$707.00	28	28.1¢
5	3,059	611.78	25	27.2
2	1,547	773.48	25	34.4

TABLE NO. 20

Number of Prints, Costs, Running Time, and Cost-Per-Foot of 35mm Black & White Release Prints (Ranked)*

Total No. 35mm B&W Prints	Total Cost 35mm B&W Prints	Average Cost 35mm B&W Prints	Running Time (in Minutes)	Average Cost Per Foot (in Cents)
77	\$2,495	\$ 32.40	10	03.6¢
65	3,159	48.60	15	03.6
63	3,470	55.08	17	03.6
61	2,174	35.64	11	03.6
15	1,576	105.05	30	04.0
3	233	77.76	24	03.6
1	756	756.00	40	21.0
1	175	175.00	20	09.0
Med. 34	Med. \$1,875	Med. \$66.42	Med. 18.5	Med. 3.6¢

*NOTE: Sample is limited; broad generalization not advisable.

TABLE NO. 21 Complete Analysis, Number of Prints and Print Costs

	16mm Color				16mm B & W				35mm Color				35mm B & W			
	Total Cost of Prints	Total No. of Prints	Length of Production in Minutes	Total No. 16mm Color Prints	Total Cost 16mm Color Prints	Cost Per 16mm Color Print	Total No. 16mm B & W Prints	Total Cost 16mm B & W Prints	Cost Per 16mm B & W Print	Total No. 35mm Color Prints	Total Cost 35mm Color Prints	Cost Per 35mm Color Print	Total No. 35mm B & W Prints	Total Cost 35mm B & W Prints	Cost Per 35mm B & W Print	
1	\$206,159	2,263	18	2,263	\$206,159	\$ 91.09										
2	106,469	599	30	599	106,469	177.74										
3	80,000	370	28	370	80,000	216.21										
4	71,434	100	22	100	71,434	714.23										
5	62,870	250	44	250	62,870	251.48										
6	50,000	325	40	325	50,000	153.84										
7	49,500	325*	30	325	49,500	152.30										
8	45,550	891	30	891	45,550	51.12	891	\$45,550	4.7¢							
9	45,000	330	30	330	45,000	136.36										
10	40,403	204	30	204	40,403	198.05										
11	39,375	175	30	175	39,375	225.00										
12	37,200	248	22	248	37,200	150.00										
13	36,750	200	28	200	36,750	183.75										
14	35,000	222	35	222	35,000	157.65										
15	34,770	183	28	183	34,770	191.04										
16	34,747	140	29	140	34,747	248.19										
17	34,020	261	25	261	34,020	130.33										
18	31,847	191	22	191	31,847	166.74										
19	31,000	425	14	425	31,000	72.94										
20	30,620	142	29	142	30,620	215.63										
21	28,050	313	30	313	28,050	89.62	313	28,050	8.3							
22	28,000	230*	22	230	28,000	121.74										
23	27,420	215	44	215	27,420	127.53										
24	27,785	587	30	572	26,209	45.82†	572	26,209	3.2†	.....	.....	.....	.....	.....	.....
25	26,000	190	23	190	26,000	136.84										
26	25,500	200	21	200	25,500	127.50										
27	25,000	230*	20	230	25,000	108.70										
28	24,300	135	25	135	24,300	180.00										
29	24,000	111	38	111	24,000	216.21										
30	21,500	306*	17	306	21,500	70.26										
31	20,855	70	35	70	20,855	297.92										
32	20,625	161	18	161	20,625	128.11	161	20,625	19.8							
33	20,000	306*	14	306	20,000	65.36										
34	19,783	151	22	151	19,783	131.01										
35	17,500	175	30	175	17,500	100.00	175	17,500	9.3							
36	17,250	115	27	115	17,250	150.00										
37	16,675	115	28	115	16,675	145.00										
38	16,500	425	27	425	16,500	38.82	425	16,500	4.0							
39	15,689	250	33	250	15,689	62.76	250	15,689	5.3							
40	15,400	220	20	220	15,400	70.00										

*5 or less prints are B & W.—breakdown not available.

†Including cost of reel can—\$.500.

‡Rate reported by Company after original questionnaires handed in.

Continued on page 84

TABLE NO. 22
Areas of Distribution

Area Where Films Distributed	No. of Productions	Percent
U. S. Nationwide		
Yes.....	138	89.0%
No*.....	17	11.0%
Total.....	155	100%
Not stated.....	2	
Canada		
Yes.....	71	47.7%
No.....	78	52.3%
Total.....	149	100%
Not stated.....	8	
Other Countries		
Yes.....	51	35.2%
No.....	94	64.8%
Total.....	145	100%
Not stated.....	12	
Productions Shown in Canada and/or Other Foreign Countries		
Yes.....	85	57.0%
No.....	64	43.0%
Total.....	149	100%
Not stated.....	8	

*Distributed only in some areas of U. S..... **9**
 Not distributed in U. S..... **3**
 Not distributed nationally in U. S. No information received re local or regional distribution..... **5**

TABLE NO. 23

Life-span of Sponsored Films

Is Film Still in Use?	No. of Films	Percent
Yes.....	145	99.3%
No.....	1	0.7%
Total Answered.....	146	100%
Not Stated.....	11	

Approximate Age of Productions (or period of time covered by records submitted)

Less than 1 Year.....	28	18.6%
12 through 23 Months.....	36	23.8
24 through 59 Months.....	62	41.1
60 through 119 Months.....	23	15.2
120 Months or Longer.....	2	1.3
Total Reported.....	151	100%
Not Stated.....	6	

TABLE NO. 24

*Target Audiences for Films**

Type of Target Audience	No. of Films	Percent
Education.....	140	89.2%
Clubs—General Public.....	128	81.5
Business and Industry.....	125	79.6
Employees.....	98	62.4
Church Groups.....	96	61.1
Management.....	89	56.7
Television.....	81	51.6
Social Agencies.....	64	40.8
Stockholders.....	18	11.5
Paid Admission in Theatres.....	1	0.6
Total Productions.....	157*	

*Most of the 157 films were directed to more than one type of audience.

TABLE NO. 25

Total Viewers Reached by Individual Films (Excluding TV)

*(Based on films which have been in circulation 2 years or more)
(Ranked)*

Length of Time Since Release (in Months)	Total Spectators (Excluding TV)
187	21,852,465
163	9,369,888
61	5,396,654
61	3,895,239
104	3,100,000
66	2,849,169
58	2,039,000
30	2,000,000
36	2,000,000
44	1,900,000
43	1,641,150
56	1,602,000
67	1,557,000
26	980,701
49	778,404
25	750,000
29	624,869
32	584,500
58	437,660
57	385,783
38	310,412
52	288,268
31	284,941
36	140,250
45	71,021
42	40,040

SUMMARY

<i>Total Attendance for 26 Pictures</i>	64,879,414
<i>Smallest Number of Spectators</i>	40,040
Median Number of Spectators	1,268,851
<i>Largest Number of Spectators</i>	21,852,465

TABLE NO. 26

Total Viewers Reached by Individual Films (Including Television) (Ranked)

Length of Time Since Release (in months)	Total Spectators (Including TV)
15	*10,975,000
44	10,900,000
23	4,850,000
23	4,000,000
21	3,464,873
15	3,300,000
14	2,895,000
14	2,700,000
45	1,095,635

SUMMARY

<i>Total Attendance for 9 Pictures</i>	44,180,508
<i>Smallest Number of Spectators</i>	1,095,635
Median Number of Spectators	3,464,873
<i>*Largest Number of Spectators</i>	10,975,000

*NOTE: The film with largest audience, in this entire survey, (see Table 25, page 88) has never been used on television. Sample is limited; broad generalization not advisable.

TABLE NO. 27

Annual Viewers Being Reached by Individual Films (Excluding Television)

Median—276,036			
Average Annual Attendance (Films in use at least 24 months)			
Under 100,000	100,000- 500,000	500,000- 1,000,000	1,000,000 and Over
1,250	103,000	518,000	1,000,000
5,000	113,654	*518,184	1,000,000
*9,804	116,000	550,000	*1,143,848
10,000	117,045	551,508	*1,237,056
10,500	137,000	*631,584	1,365,779
10,948	194,601	*665,244	2,160,000
*11,436	205,000	720,760	3,000,000
*18,936	208,770	775,000	4,116,000
27,500	226,275	790,931	4,548,000
36,623	250,000	800,000	
46,276	250,000	800,000	
46,750	266,535	800,000	
56,627	273,171	811,000	
57,749	278,900		
*63,888	290,395		
71,679	300,000		
77,156	300,000		
77,603	300,000		
84,000	*343,284		
85,000	*360,000		
87,554	365,000		
96,000	392,000		
	400,000		
	450,000		
	458,000		
	465,195		

*Average annual attendance not stated on questionnaire.

Averages determined by dividing spectators by years since release.

TABLE NO. 28

Methods Used in Distributing Prints

Methods of Distribution	No. of Productions	Percent
Sponsoring Company Only	64	43%
Commercial Distributor Only	10	7
Non-commercial Library Only . . . . .	...	...
Sponsor and Commercial Distributor	21	14
Sponsor and Non-commercial	30	20
Commercial Distributor and Non-commercial	2	2
All Three Methods	21	14
Total	148	100%
Not Stated	9	

HENCE:

91% (136) of all productions are distributed in whole or in part by the sponsor's own organization.

37% (54) of all productions are distributed in whole or in part by a commercial distributor.

36% (53) of all productions are distributed in whole or in part by non-commercial libraries.

TABLE NO. 29

*Summary of Print Distribution Costs by
Type of Distributor*

According to Method of Distribution	Total Print Distribution Cost	No. of Prints	Median Dist. Cost Per Production	Median Dist. Cost Per Print
Sponsoring Company Only.....	\$113,399	1,224	\$ 5,692	\$ 85.10
Commercial Distribution Only.....	149,397	1,047	15,975	100.47
Sponsor and Commercial Distribution....	140,439	1,775	10,055	65.34
Sponsor and Non-Commercial Library...	70,684	1,257	11,950	100.19
Sponsor, Commercial and Non-Commercial Library.....	374,831	3,505	8,125	82.94

SUMMARY

*of Distribution Costs
by all Methods
(51 films)*

<i>Total Cost of Print Distribution</i>	\$848,750
<i>Total Number of Prints</i>	8,808
<i>Median Cost of Distribution Per Production . . .</i>	\$10,055
Median Cost of Distribution Per Print	\$91.40

TABLE NO. 30

Print Distribution Cost of Productions Circulated by Sponsoring Company Only

Cost of Print Distribution Per Production	No. of Prints Per Production	Average Cost Per Print	Total Audience Per Production	Average Audience Per Print	Average Cost Per 1,000 Viewers
\$ 488	30	\$ 16.27	14,443	481	\$33.79
990	26	38.08	50,050	1,925	19.78
1,622	13	124.77	40,040	3,080	40.51
2,193	110	19.94	57,407	522	38.20
2,805	25	112.20	140,250	5,610	20.00
2,970	90	33.00	247,500	2,750	12.00
5,692	97	58.68	310,412	3,200	18.34
10,248	222	46.16	980,701	4,418	10.45
11,914	140	85.10	453,484	3,239	26.27
12,310	100	123.10	591,854	5,919	20.80
19,000	55	345.45	778,404	14,153	24.41
20,209	112	180.44	3,076,369	27,468	6.57
22,958	204	112.54	1,641,150	8,045	13.99
\$113,399	1,224		8,382,064		
Median \$ 5,692	Median 97	Median \$85.10	Median 310,412	Median 3,239	Median \$20.00

SUMMARY

*of Sponsor
Distribution*

Median Cost (of Print Distribution) Per Production	\$5,692.00
<i>Median No. of Prints Per Production</i>	97
<i>Median Cost-Per-Print</i>	\$85.10
<i>Median Audience Per Production</i>	310,412 persons
<i>Median Audience Per Print</i>	3,239 persons
<i>Median Cost Per Thousand Viewers</i>	\$20.00
<i>Median No. of Months in Circulation</i>	38 months

TABLE NO. 31

*Print Distribution Cost of Productions Circulated by Commercial Distributor Only**

Cost of Print Distribution Per Production	No. of Prints Per Production	Average Cost Per Print	Total Audience Per Production	Average Audience Per Print	Average Cost Per 1,000 Viewers
\$ 457	50	\$ 91.40	167,659	3,354	\$ 2.73
1,600	150	10.67	750,000	5,000	2.13
14,730	157	93.82	824,880	5,254	17.86
15,975	159	100.47	894,600	5,626	17.86
23,635	161	146.80	1,323,560	8,220	17.86
37,500	170	220.59	1,900,000	11,176	19.74
55,500	200	277.50	2,849,169	14,245	19.50
\$149,397	1,047		8,709,868		
Median \$15,975	Median 159	Median \$100.47	Median 894,600	Median 5,626	Median \$17.86

SUMMARY

of Commercial Distribution

Median Cost (of Print Distribution) Per Production	\$15,975.00
<i>Median No. of Prints Per Production</i>	159
<i>Median Cost-Per-Print</i>	\$100.47
<i>Median Audience Per Production</i>	894,600 persons
<i>Median Audience Per Print</i>	5,626 persons
<i>Median Cost Per Thousand Viewers</i>	\$17.86
<i>Median No. of Months in Circulation</i>	30 months

*NOTE: Sample is limited; broad generalization not advisable.

TABLE NO. 32

Print Distribution Cost of Productions Jointly Circulated by Sponsor and Commercial Distributor

Cost of Print Distribution Per Production	No. of Prints Per Production	Average Cost Per Print	Total Audience Per Production	Average Audience Per Print	Average Cost Per 1,000 Viewers
\$ 1,380	125	\$ 11.04	75,921	607	\$18.18
1,592	183	8.70	75,735	414	21.02
5,000	44	113.64	284,941	6,475	17.55
5,512	160	34.45	761,667	4,760	7.24
8,000	115	69.57	584,500	5,082	13.69
10,055	68	147.86	437,660	6,436	22.97
11,013	220	50.06	2,809,178	12,769	3.92
13,067	200	65.34	1,480,600	7,403	8.82
13,995	305	45.89	9,513,719	31,192	1.47
35,390	115	307.74	2,039,000	17,730	17.36
35,435	240	147.65	3,688,262	15,367	9.61
\$140,439	1,775		21,751,183		
Median \$10,055	Median 160	Median \$65.34	Median 761,667	Median 6,475	Median \$13.69

SUMMARY

*of Sponsor
Plus Commercial
Distribution*

Median Cost (of Print Distribution) Per Production	\$10,055.00
<i>Median No. of Prints Per Production</i>	160
<i>Median Cost-Per-Print</i>	\$65.34
<i>Median Audience Per Production</i>	761,667 <i>persons</i>
<i>Median Audience Per Print</i>	6,475 <i>persons</i>
<i>Median Cost Per Thousand Viewers</i>	\$13.69
<i>Median No. of Months in Circulation</i>	22 <i>months</i>

TABLE NO. 33

*Print Distribution Cost of Productions Jointly Circulated
by Sponsor and Non-Commercial Library**

Cost of Print Distribution Per Production	No. of Prints Per Production	Average Cost Per Print	Total Audience Per Production	Average Audience Per Print	Average Cost Per 1,000 Viewers
\$ 875	5	\$175.00	385,783	77,156	\$ 2.27
2,946	200	14.73	126,385	632	23.31
7,900	340	23.24	975,000	2,867	8.10
16,000	455	35.16	2,000,000	4,395	8.00
19,000	115	165.22	3,100,000	26,956	6.13
23,963	142	168.75	1,557,543	10,968	15.39
\$ 70,684	1,257		8,144,711		
Median \$11,950	Median 171	Median \$100.19	Median 1,266,271	Median 7,682	Median \$8.05

SUMMARY

*of Sponsor
Plus Non-Commercial
Library Distribution*

Median Cost (of Print Distribution) Per Production	\$11,950.00
Median No. of Prints Per Production	171
Median Cost-Per-Print	\$100.19
Median Audience Per Production	1,266,271 persons
Median Audience Per Print	7,682 persons
Median Cost Per Thousand Viewers	\$8.05
Median No. of Months in Circulation	43.5 months

*NOTE: Sample is limited; broad generalization not advisable.

TABLE NO. 34

Print Distribution Cost of Productions Collectively Circulated by Sponsor, Commercial Distributor, and Non-Commercial Library

Cost of Print Distribution Per Production	No. of Prints Per Production	Average Cost Per Print	Total Audience Per Production	Average Audience Per Print	Average Cost Per 1,000 Viewers
\$ 700	111	\$ 6.31	30,000	270	\$23.33
5,830	319	18.28	9,369,888	29,372	.62
5,881	151	38.95	284,260	1,882	20.69
5,886	31	189.87	71,021	2,291	82.88
6,497	245	26.52	624,869	2,550	10.40
7,287	595	12.25	21,852,465	36,726	.33
8,000	230	34.78	395,000	1,717	20.25
8,250	230	35.87	400,000	1,739	20.63
38,000	125	304.00	1,602,000	12,816	23.72
41,250	325	126.92	900,000	2,769	45.83
50,000	161	310.56	2,000,000	12,422	25.00
52,250	306	170.75	1,500,000	4,902	34.83
55,000	306	179.74	1,900,000	6,209	28.95
90,000	370	243.24	3,895,239	10,528	23.11
\$374,831	3,505		44,824,742		
Median \$8,125	Median 238	Median \$82.94	Median 1,200,000	Median 3,836	Median \$23.22

SUMMARY

*of Sponsor
Plus Commercial
Plus Non-Commercial
Library Distribution*

Median Cost (of Print Distribution) Per Production	\$8,125.00
<i>Median No. of Prints Per Production</i>	238
<i>Median Cost-Per-Print</i>	\$82.94
<i>Median Audience Per Production</i>	1,200,000 <i>persons</i>
<i>Median Audience Per Print</i>	3,836 <i>persons</i>
<i>Median Cost Per Thousand Viewers</i>	\$23.22
<i>Median No. of Months in Circulation</i>	26 <i>months</i>

TABLE NO. 35

Distribution Cost-Per-Print for 51 Productions

Median: \$91.40

Average Cost (Ranked)	No. of Months Film in Use	Average Cost (Ranked)	No. of Months Film in Use
\$ 8.70	2	▶ \$91.40	1
10.67	25	93.82	18
11.04	7	100.47	30
12.25	187	112.20	36
14.73	21	112.54	43
16.27	20	113.64	31
18.28	163	123.10	82
19.94	9	124.77	42
23.24	15	126.92	15
26.52	29	146.80	30
33.00	12	147.65	27
34.45	17	147.86	58
34.78	14	165.22	104
35.16	30	168.75	67
35.87	14	170.75	23
38.08	14	175.00	57
38.95	19	179.74	23
45.89	13	180.44	85
46.16	26	189.87	45
50.06	20	220.59	44
58.68	38	243.24	61
63.06	5	277.50	66
65.34	22	304.00	56
69.57	32	307.74	58
85.10	65 ▲	310.56	36
		345.45	49

TABLE NO. 36

Cost of Print Distribution for 51 Productions

Under \$5,000	\$5,000- 9,999	\$10,000- 14,999	\$15,000- 19,999	\$20,000- 24,999	\$25,000 and Over
\$ 457	\$5,000	\$10,055	\$15,975	\$20,209	\$35,390
488	5,512	10,248	16,000	22,958	35,435
700	5,692	11,013	19,000	23,635	37,500
875	5,830	11,914	19,000	23,963	38,000
990	5,881	12,310			41,250
1,380	5,886	13,067			50,000
1,592	6,497	13,995			52,250
1,600	7,287	14,730			55,000
1,622	7,900				55,500
2,193	8,000				90,000
2,805	8,000				
2,946	8,250				
2,970					

SUMMARY

*of Distribution
Costs for 51
Productions*

Median Cost of Distribution	\$10,055
Total Cost for 51 Productions	\$848,750
Total Number of Prints for Same	8,808
Median Cost-Per-Print	\$91.40

TABLE NO. 37

Cost-Per-Viewer Figures (Arranged According to Length of Time Production in Circulation)

Films Released Less Than 1 Year:	*Total Cost of Project	Spectators Excluding TV	Average Cost Per Viewer	Spectators Including TV	Average Cost Per Viewer
	\$ 99,757	75,921	\$1.3139		
	87,493	57,407	1.5240		
	13,920	167,659	.0830		
	85,112	75,735	1.1238		
	109,700	30,000	3.6566		
Total—Excluding TV	\$ 395,982	406,722	\$.9735		
12-23 Months:	\$ 140,750	900,000	\$.156	3,300,000	\$.0426
	52,000	395,000	.132	2,895,000	.0179
	49,250	400,000	.123	2,700,000	.0182
	84,750	1,500,000	.0565	4,000,000	.0211
	85,000	1,900,000	.0447	4,850,000	.0175
	492,589	761,667	.6467		
	87,373	284,260	.3073		
	17,499	247,500	.0707		
	13,170	50,050	.2431		
	78,413	2,809,178	.0279		
	92,900	975,000	.0952	10,975,000	.00846
	16,131	14,443	1.1168		
	150,000	9,513,719	.0157		
	58,567	1,480,600	.0395		
	36,346	126,385	.2875	3,464,873	.0104
Total—Excluding TV (All 15 films)	\$1,454,738	21,357,802	\$.0681		
Total—Including TV (Only 7 films)	\$ 540,996			32,184,873	\$.0168

*"Total Cost of Project" represents aggregate spent for production plus release prints plus print distribution.

CONTINUED →

TABLE NO. 37 (Continued)

Films Released 24-59 Months	*Total Cost of Project	Spectators Excluding TV	Average Cost Per Viewer	Spectators Including TV	Average Cost Per Viewer
	\$ 85,697	624,869	\$.137		
	70,500	2,000,000	.0352		
	120,750	1,900,000	.0635	10,900,000	\$.0110
	84,925	288,268	.2946		
	6,650	385,783	.0172		
	123,298	1,641,150	.0751		
	58,505	140,250	.4171		
	12,606	40,040	.3148		
	262,469	2,000,000	.1312		
	36,150	778,404	.0463		
	97,640	2,039,000	.0478		
	38,275	284,941	.1343		
	33,211	437,660	.0758		
	52,675	584,500	.0901		
	82,500	1,602,000	.0514		
	87,608	310,412	.2822		
	81,493	980,701	.0830		
	35,236	71,021	.4961	1,095,635	.0321
	33,600	750,000	.0448		
Total—Excluding TV (All 19 films)	\$1,403,788	16,858,999	.0832		
Total—Including TV (Only 2 films)	\$ 155,986			11,995,635	.0130
Films Released 60-119 Months:	\$ 87,653	1,557,543	\$.0562		
	71,520	3,100,000	.0230		
	109,761	2,849,169	.0385		
	271,000	3,895,239	.0699		
	78,000	5,396,654	.0135		
Total—Excluding TV	\$ 612,934	16,798,605	\$.0364		
Films Released 120 Months or Longer:	\$ 77,837	21,852,465	\$.00356		
	68,880	9,369,888	.00735		
Total—Excluding TV	\$ 146,717	31,222,353	\$.00469		

*"Total Cost of Project" represents aggregate spent for production plus release prints plus print distribution.

TABLE NO. 38

*What Sponsors are Investing to Reach the Public
With Their Messages Via Business Films*

Length of Time Since Release	Cost of Production	Cost of Prints	Cost of Print Distribution	Total Cost	Spectators Excluding TV	Av. Cost per Viewer Excluding TV	Spectators Including TV	Av. Cost per Viewer Including TV
No. of Months								
187	\$ 25,000	\$ 45,550	\$ 7,287	\$ 77,837	21,852,465	\$.00356		
29	42,000	37,200	6,497	85,697	624,869	.137		
163	35,000	28,050	5,830	68,880	9,369,888	.00735		
15	50,000	49,500	41,250	140,750	900,000	.156	3,300,000	\$.0426
14	16,000	28,000	8,000	52,000	395,000	.132	2,895,000	.0179
14	16,000	25,000	8,250	49,250	400,000	.123	2,700,000	.0182
23	11,000	21,500	52,250	84,750	1,500,000	.0565	4,000,000	.0211
23	10,000	20,000	55,000	85,000	1,900,000	.0447	4,850,000	.0175
36	20,000	500	50,000	70,500	2,000,000	.0352		
44	45,000	38,250	37,500	120,750	1,900,000	.0635	10,900,000	.0110
52	80,000	4,800	125	84,925	288,268	.2946		
57	4,900	875	875	6,650	385,783	.0172		
17	426,600	60,477	5,512	492,589	761,667	.6467		
43	59,937	40,403	22,958	123,298	1,641,150	.0751		
19	61,709	19,783	5,881	87,373	284,260	.3073		
7	85,635	12,742	1,380	99,757	75,921	1.3139		
67	33,070	30,620	23,963	87,653	1,557,543	.0562		
36	52,000	3,700	2,805	58,505	140,250	.4171		
104	25,000	27,420	19,100	71,520	3,100,000	.0230		
12	9,579	4,950	2,970	17,499	247,500	.0707		
42	10,178	806	1,622	12,606	40,040	.3148		
14	11,625	555	990	13,170	50,050	.2431		
20	52,000	15,400	11,013	78,413	2,809,178	.0279		
30	140,000	106,469	16,000	262,469	2,000,000	.1312		
15	40,000	45,000	7,900	92,900	975,000	.0952	10,975,000	.00846
66	17,511	36,750	55,500	109,761	2,849,169	.0385		

CONTINUED →

TABLE NO. 38 (Continued)

Length of Time Since Release	Cost of Production	Cost of Prints	Cost of Print Distribution	Total Cost	Spectators Excluding TV	Av. Cost per Viewer Excluding TV	Spectators Including TV	Av. Cost per Viewer Including TV
No. of Months								
49	\$ 10,000	\$ 7,150	\$19,000	\$ 36,150	778,404	\$.0463		
20	11,749	3,894	488	16,131	14,443	1.1168		
61	101,000	80,000	90,000	271,000	3,895,239	.0699		
58	45,000	17,250	35,390	97,640	2,039,000	.0478		
31	26,600	6,675	5,000	38,275	284,941	.1343		
58	19,750	3,406	10,055	33,211	437,660	.0758		
32	28,000	16,675	8,000	52,675	584,500	.0901		
56	30,000	14,500	38,000	82,500	1,602,000	.0514		
13	120,316	15,689	13,995	150,000	9,513,719	.0157		
61	35,000	13,000	25,000	73,000	5,396,654	.0135		
22	20,000	25,500	13,067	58,567	1,480,600	.0395		
21	25,000	8,400	2,946	36,346	126,385	.2875	3,464,873	\$.0104
38	72,988	8,928	5,692	87,608	310,412	.2822		
26	36,245	35,000	10,248	81,493	980,701	.0830		
9	78,000	7,300	2,193	87,493	57,407	1.5240		
1	3,963	9,500	457	13,920	167,659	.0830		
2	48,750	34,770	1,592	85,112	75,735	1.1238		
45	25,000	4,350	5,886	35,236	71,021	.4961	1,095,635	\$.0321
5	85,000	24,000	700	109,700	30,000	3.6566		
25	17,000	15,000	1,600	33,600	750,000	.0448		
	\$2,219,105	\$1,055,287	\$739,767	\$4,014,159 (Excl. TV)	86,644,481	\$.0463		
				\$696,982 (Incl. TV) (9 films)			44,180,508	\$.0157

TABLE NO. 39*Summary of Average Cost-Per-Viewer Figures*

Excluding Television Distribution

Film Released	Total Cost of Projects	Spectators	Average Cost Per Viewer
Less Than 1 Year	\$ 395,982	406,722	\$.9735
12-23 Months	1,454,738	21,357,802	.0681
24-59 Months	1,403,788	16,858,999	.0832
60-119 Months	612,934	16,798,605	.0364
120 Months or Longer	<u>146,717</u>	<u>31,222,353</u>	.00469
	\$4,014,159	86,644,481	

Including Television Distribution

Less Than 1 Year . . . . .	....	....	....
12-23 Months	\$ 540,996	32,184,873	\$.0168
24-59 Months	155,986	11,995,635	.0130
60-119 Months . . . . .	....	....	....
120 Months or Longer . . . . .	<u>....</u>	<u>....</u>	....
	\$ 696,982	44,180,508	

TABLE NO. 40

*Summary of Average Cost-Per-Viewer
Figures (According to Length of Time Production
in Circulation)*

Period of Time Covered By Records Submitted*	Excluding TV Viewers	Including TV Viewers
Less Than 1 Year	\$.9735	\$
12-23 Months . . . . .	.0681	.0168
24-59 Months . . . . .	.0831	.0130
60-119 Months . . . . .	.0364	. . . .
120 Months or Longer . . . . .	.0047	. . . .

*Usually the time since release of film.

TABLE NO. 41**Relationship of the Major Cost Factors to Total Cost*

Type of Cost	Amount	Percent
Production	\$2,219,105	55.3%
Prints	1,055,287	26.3%
Distribution	739,767**	18.4%
TOTAL	\$4,014,159	100%

*Based on complete data for 46 films.

**This cost is spent over a period of years, depending upon the life-span of the film.

TABLE NO. 42*Most Important Findings of this Survey*

	No. of Films	Cost	No. of Viewers	*Average Cost Per Project	Average Cost Per Viewer
Excluding TV Viewers	46	\$4,014,159	86,644,481	\$87,264	\$.0463
Including TV Viewers	9	\$ 696,982	44,180,508	\$77,442	\$.0157
Films Distributed 10 Years or More	2	\$ 146,717	31,222,353	\$73,358	\$.0047

*Cost per project represents total expenditure for production, release prints, and print distribution expenses.



Supplement

Sample Questionnaire

Film Titles

A.N.A. Film Activities

List of Tables

Index

SAMPLE

GUIDE SHEET FOR PARTICIPATION IN THE

A.N.A. SURVEY OF MEMBER FILMS

Purpose of Survey:

The purpose of this survey is to obtain, for you and other A.N.A. members, some useful and worthwhile over-all facts and figures concerning:

the USE,
the DISTRIBUTION,
COSTS and EFFECTIVENESS
of Business Motion Pictures.

Such information, which will be available for the first time through this survey, will serve as a guide against which any member can check his own use, distribution, costs, and effectiveness of films.

Types of Films to be Covered:

The scope of this survey is limited to those business MOTION PICTURES which your company has made, or has had made, SINCE 1947 for EXTERNAL USE, i.e. showing outside the company, and which are designed chiefly for DIRECT PRODUCT OR SERVICE SELLING, INSTITUTIONAL, or EDUCATIONAL purposes.

In selecting those of your company's films to cover in this survey, therefore, do NOT include:

- a) Films produced prior to 1947
- b) Internal or employee films
- c) Training films of any sort, even though shown outside the company, e.g. to dealers, retailers, etc.
- d) Likewise, exclude those films which were made solely for television, and which did not have any theater or non-theatrical showings. But...

DO include films which may or may not have been made primarily for television use, but which did have theater or non-theatrical showings too.

Number of Films to Include:

Since some companies have fifty films or more, it is necessary from a practical standpoint to limit the number of films to be covered. Each member company can submit questionnaires on up to 5 motion pictures. Please use a separate questionnaire form for each film reported. (If you need extra questionnaire forms, let us know and we will supply them.)

The Need for Complete Information:

In the "pilot study", the committee received good cooperation in getting full information including data on the last item in the questionnaire, i.e. costs.

Your committee urges you to supply complete information on all items, for this will help make the survey of greatest value to you as well as to other A.N.A. members.

Planned Deadline Date:

Since this is a big, broad survey that will require a lot of work in tabulating, analyzing, etc., your committee would appreciate your returning the questionnaires as promptly as possible. Will you please try to have them back in our hands by September 1.

Where to Send Questionnaires:

Please send your completed questionnaires to:

John Flory
Chairman, A.N.A. Films Steering
Committee
Association of National Advertisers
285 Madison Avenue
New York 17, New York

A. N. A. "SERVICE-TO-MEMBERS"



Survey

NOTE:

In order for you to have the results of this survey at an early date please return it immediately

CONFIDENTIAL QUESTIONNAIRE

A.N.A. SURVEY ON USE AND DISTRIBUTION OF EXTERNALLY USED BUSINESS MOTION PICTURES

1) COMPANY NAME: _____

2) FILM TITLE: _____
 (Please use a separate questionnaire form for each film listed)

3) RELEASE DATE: Month _____ Year _____
 Is film still being used? Yes ___ No ___

4) DESCRIPTION OF FILM: Sound ___ Silent ___
 Length of film in screen minutes _____
 Number of prints: 16mmB&W _____ 16mmColor _____
 35mmB&W _____ 35mmColor _____

5) CONTENT OF FILM: (Please give thumbnail description of theme, setting, etc.)

6) PURPOSE OF FILM: (What were you trying to accomplish by means of this film? If you had more than one purpose, indicate relative importance of each)

Primary Purpose: _____

Secondary Purposes: _____

7) AUDIENCES TO WHICH FILM WAS DIRECTED: (Please check in appropriate column whether of primary or secondary importance)

Pri- mary	Second- ary		Pri- mary	Second- ary	
_____	_____	BUSINESS & INDUSTRY:	_____	_____	GENERAL CLUBS:
_____	_____	Industrial Concerns (other than your own)	_____	_____	Men's Service
_____	_____	Distributors, Wholesalers	_____	_____	Fraternal
_____	_____	Retailers	_____	_____	Women's Clubs
_____	_____	Trade, Business & Professional Associations	_____	_____	Labor
_____	_____	CHURCHES AND RELIGIOUS GROUPS	_____	_____	Political
_____	_____	SOCIAL AGENCIES GROUPS:	_____	_____	Farm
_____	_____	(Health, Welfare, etc.)	_____	_____	Hobby, etc.
_____	_____	EDUCATIONAL GROUPS:	_____	_____	Other
_____	_____	Elementary Schools	_____	_____	TELEVISION
_____	_____	Secondary Schools			
_____	_____	Higher (Colleges, Trade schools, etc.)			

NOTE: If film has been used internally, please check audiences:
 Management _____ Stockholders _____ Employees _____ (Over, please)

8) DISTRIBUTION:

- (a) Method and Number of Prints (Please indicate number of prints circulated via each method used)
 - _____ Company Home Office
 - _____ Company Branch Offices
 - _____ Company Salesman
 - _____ Commercial Film Distributors
 - _____ If so, which?
 - _____ Non-commercial Film Libraries (University, School, Public Book, etc.)
 - _____ Number of libraries used? _____
 - _____ Other (Please specify) _____

- (b) Geographical Area Covered - U.S. & Canada
 Was U.S. distribution national? Yes _____ No _____ (if not, specify area covered _____)
 Was film distributed in Canada? Yes _____ No _____ If yes, was distribution national? Yes _____ No _____ (if not, specify area _____)

- (c) Geographical Area Covered - Foreign
 Was film distributed outside U.S. & Canada? Yes _____ No _____ If yes, specify countries and foreign language versions _____

9) FILM ATTENDANCE FROM RELEASE DATE TO PRESENT TIME:

Total Attendance _____
 Relative number of adults in the above total audience (check one):
 Practically all _____ Around two-thirds _____ About half _____ About a quarter _____
 Less than a quarter _____
 Average annual total attendance _____

10) COSTS:

- (a) Total cost of producing motion picture \$ _____
- (b) Total cost of all prints made \$ _____
- (c) Total cost of distributing prints \$ _____
 Average cost per booking:
 (1) When sponsor handles \$ _____
 (Does above cost reflect "hard-boiled" bookkeeping, such as overhead, rent, insurance, taxes, utilities, postage, etc.?)
 Specify _____
- (2) When commercial distributor handles \$ _____
- (3) When non-commercial film libraries handle \$ _____
- (d) Total cost of project to date (sum of items 'a', 'b', & 'c') \$ _____
- (e) Total number of spectators reached to date _____
- (f) Cost per person reached (item 'd' divided by item 'e') \$ _____

11) ADDITIONAL COMMENTS: (Please write us a separate note giving any additional comments concerning use, distribution, effectiveness, etc. of the motion picture. We shall also welcome your comments on other aspects of your film program.)

Signed: _____

Date _____

Title: _____



The following pages contain three lists:

- 1.** *Public relations and advertising films and their sponsors, as reported in this survey.*
- 2.** *Films for which sponsors could only furnish partial data.*
- 3.** *Co-operating companies not represented in this special type of study.*

1. *Companies
and Their Films
Represented
in this
Study:*

American Can Company

“Alaska’s Silver Millions”

“Jerry Pulls The Strings”

“Vitamin Rivers”

American Express Company

“Highlights of Europe”

“Journey of Faith”

American Telephone and Telegraph Company

“Adventure in Telezonia”

“Mobile Telephones”

“Rehearsal”

“Telephone Cable for Cuba”

“Thanks for Listening”

American Type Founders, Inc.

“Type Speaks!”

American Viscose Corporation

“Science Spins A Yarn”

Anaconda Copper Mining Company

“Copper-Mining, Smelting and Refining”

Anaconda Wire & Cable Company

“Nerves of the Nation”

Armour and Company

“ABC’s of Beef Cookery”

“The Clean Look”

“Easy as Pie”

“Festival of Cheese Recipes”

“Let’s Talk Turkey”

Bakelite Company—*A Division of Union Carbide
and Carbon Corporation*

“Flight to the Future”

Better Vision Institute, Inc.

“The Wonderland of Vision”

Campbell Soup Company

“The Magic Shelf”

1. (continued)

J. I. Case Company

“Harvesting Seeds of Plenty”

“Hydraulic Controls”

“Modern Farm Machines Bring Back the Range”

“Pageant of Progress”

“You Be The Judge”

Chile Exploration Company

“The Story of Chile Copper”

Cluett, Peabody & Co., Inc.

“Enterprise”

Continental Oil Company

“Life Begins at 50,000”

“Miracle of Oil-Plating”

Coopers, Inc.

“All I Can Do”

“Something for Everybody”

“The Big Little Things”

Dravo Corporation

“The Story of River Sand and Gravel”

E. I. DuPont de Nemours and Company, Inc.

“Close-Up of Nylon”

“The Du Pont Story”

“Harnessing the Rainbow”

“A Story of Research”

“This is Nylon”

Eastman Kodak Company

“Behind Your Snapshot”

“Eighteenth Century Life in Williamsburg, Virginia”

“Flexichrome Print Process”

“Functional Photography In Industry”

“Magnifying Time”

Emery Industries, Inc.

“Dollars at the Door”

Esso Standard Oil Company

“Historic Virginia”

“Maryland”

“New York”

“Tennessee Holiday”

“Rendezvous in the Reef”

The Firestone Tire and Rubber Company
"Miracle of Rubber"

Ford Motor Company
"The American Cowboy"
"The Human Bridge"

Ford Tractor Division of Ford Motor Company
"Holiday For Bill"
"Waves of Green"

Fostoria Glass Company
"Crystal Clear"

General Foods Corporation
"Treasures for the Making"

General Foods Corporation—*Bireley's Division*
"California Gold"

General Foods Corporation—*Maxwell House Division*
"Good Things Happen Over Coffee"

General Mills, Inc.
"Food as Children See It"
"King Basketball"
"Let's Talk Turkey"
"Special Report"
"The School That Learned To Eat"

General Motors Corporation
"ABC of Internal Combustion"
"Our American Crossroads"
"Safe As You Think"
"The Questing Mind"
"We Drivers" (Revised)

General Motors Corporation—*Frigidaire Division*
"Frozen Freshness"
"Grandma Goes To Town"

The B. F. Goodrich Company
"Rubber Lends A Hand"

Green Giant Company
"From Good Earth to Good Tables"

1. *(continued)*

Hamilton Watch Company
"How A Watch Works"
"What Makes A Fine Watch Fine"

Hammermill Paper Company
"Great White Trackway"

Harris-Seybold Company
"Better Run for Your Money"
"A Clean-Cut Proposition"
"How To Make A Good Impression"

Imperial Oil Limited
"Farmers in the Future"
"Motoring in the Maritimes"
"Vacation in Quebec"

The International Nickel Company, Inc.
"Building a Character Metal"
"Man-Made Canyon"
"Nickel Winning"

Metropolitan Life Insurance Company
"Be Your Age"
"Losing To Win" (Cheers For Chubby)

New Idea Division—Avco Manufacturing Corp.
"4-H Headlines"

Olin Industries, Inc.
"Sporting Arms & Ammunition"

Pepperell Manufacturing Company
"Dear Miss Markham"

Phillips Petroleum Company
"The Other Side of the Fence"
"Practice Makes Champions"

Reynolds Metals Company
"Bright Horizons"
"Packaging Pay-Off"
"Pigs & Progress"
"Shape of Things to Come"
"Tale of the Powdered Pig"

Standard Brands Incorporated
“American Heritage of Hospitality”
“Meal Time is Variety Time”

The Standard Oil Company (Ohio)
“Ohio and Its Mineral Resources”
“Ohio’s Water Wealth”
“Ohio Wildlife”

Swift & Company
“Big Idea”
“By-Products”
“Meat Buying Customs”
“Nation’s Meat”
“Red Wagon”

Union Barge Line Corporation
“Timberhead”

United Fruit Company
“Journey to Banana Land”

United States Rubber Company
“Speaking of Rubber”

United States Steel Corporation
“An Orchid to Mr. Jordan”
“Walls Without Welds”
“Building for the Nations”

The Warner Brothers Company
“Facts About Your Figure”
“Figures Are Fashion”

Western Beet Sugar Producers, Inc.
“By An Emperor’s Quill”
“Sugar U.S.A.”

Wildroot Company, Inc.
“Move Sales With Wildroot”

Willard Storage Battery Company
“The Story of the Storage Battery”

2. *Co-operating
Companies
Able to
Supply
Partial
Data:*

The following companies were in a position to submit partial information about their films. Where feasible, such data has been incorporated in the over-all results of the Survey.

Aetna Casualty and Surety Company
"Doorway to Death"
"Fatal Seconds"
"Live and Let Live"
"Safe on Two Wheels"
"The Secret Service Story"

American Radiator & Standard Sanitary Corp.
"Everybody's Business"
"Moving to Larger Quarters"

Bell & Howell Company
"202 Magnetic Sound Projector"

Block Drug Company
"Something to Cheer About"

Dictaphone Corporation
"Hello, Business!"

The Dow Chemical Company
"Treat Wood Right"

The Firestone Tire & Rubber Company
"Liberia, Africa's Only Republic"

William Jameson & Company Division—
Seagram-Distillers Corporation
"Kings of the Ring"

Kraft Foods Company
"Cheese Family Album"

Monsanto Chemical Company
"Soil Structure: Key to Productivity"

National Carbon Company—*A Division of Union
Carbide and Carbon Corp.*
"Carbon Arc Projection"

Pennsylvania Salt Manufacturing Company
Three dairy farmer films

Dr. Pepper Company
"The Time of our Lives"

Scandinavian Airlines System, Inc.
6 countries—each half hour complete program

Shell Oil Company
"Birth of an Oil Field"
"Oil—The Invisible Traveler"
"Prospecting for Petroleum"
"Pipeline"
"Refining Oil for Energy"

Sinclair Refining Company
"Miracle in Paradise Valley"
"Never Too Late"
"Rainmaker"

Standard Brands Incorporated
"Land of Everyday Miracles"

Standard Oil Company of California
"Thanks to the Atom"

Underwood Corporation
"The Duties of A Secretary"

**3. Additional
Co-operating
Companies:**

The following is a supplementary list of companies which cooperated in the Survey and returned questionnaires. These concerns, however, were not in a position to provide the specific information needed by the Committee. In a number of instances, their Company-sponsored motion pictures were of a sales or training nature, rather than of the externally-distributed advertising or public relations type to which this Study was limited. In other cases, the Company involved is not currently using business films.

Armco Steel Corporation
Bemis Bro. Bag Company
The Borden Company
Bristol-Myers Company
The Coleman Company, Inc.
Felt & Tarrant Manufacturing Company
The Fuller Brush Company
Household Finance Corporation
International Silver Company
Johnson & Johnson
Jones & Laughlin Steel Corporation
The Lane Company, Inc.
The Lennox Furnace Company
National Dairy Products Corporation
National Lead Company
Personal Products Corporation
Pittsburgh Plate Glass Company
RCA Victor Division—Radio Corporation of America
Rockwell Manufacturing Company
Joseph T. Ryerson & Son, Inc.
Standard Oil Company (Indiana)
Stanley Home Products, Inc.
The Towle Manufacturing Company
United States Plywood Corporation
York Corporation

Film Activities of the Association of National Advertisers, Inc. (A.N.A.)

Members:

Approximately 500 member corporations engaged in advertising on a national or regional basis.

A.N.A. Films Steering Committee:

Serving the interests of all member companies active in business films.

Aim:

To provide A.N.A. member companies with cost, technical, distribution, and other information about business motion pictures and related audio-visual materials; to conduct basic studies in the field; and to publish for the benefit of the field as a whole those of its findings which are not of a confidential nature.

Activities:

The A.N.A. Films Steering Committee initiates and executes projects. Its proceedings and reports are then channeled to 325 members of the A.N.A. Films Group, whose members participate in surveys and film panels when held at A.N.A. spring and annual meetings.

The A.N.A. Films Steering Committee, whose activities were started in 1945, is currently conducting authoritative studies of what A.N.A. member companies are spending for advertising and public relations films. It is hoped that the findings will be published from time-to-time in a form available to the general public. They will contain heretofore inaccessible data on business film audiences and costs.

Meanwhile, various other subcommittees are preparing reports to A.N.A. members on such topics as: Business Sponsored Educational Films; TV Distribution for Ready-Made Business Films; Films in the Export Market; The Use of Library of Congress Film Catalog Cards; Magnetic-Optical 16mm Sound Motion Picture Projectors; Simplification of U. S. and Foreign Customs Procedures Covering 16mm Films.

Personnel:

With the exception of the A.N.A. Committee Liaison Officer, all A.N.A. Films Steering Committee personnel are volunteer members of the Association of National Advertisers.

Meetings:

The A.N.A. holds two large national meetings each year. It has been the practice to include film showings as a part of these programs. Occasionally, Films Steering Committee reports are given to the general body.

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